

La Flautista: A Standards-Based Thematic Unit

An Honors Thesis (HONRS 499)

By

Amy L. Bryant

Thesis Advisor

Dr. Linda-Jane Barnette

Linda-Jane Barnette

Ball State University

Muncie, Indiana

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Abstract:

This is a thematic unit centered around the book, La Flautista, by Robin Eversole. The unit introduces new Spanish vocabulary, offers opportunities for students to investigate Hispanic cultures, make cultural comparisons, and provides many opportunities for students to practice conversation skills using the Spanish language. The activities and procedures were designed to comply with the National Foreign Language Standards. Each lesson contains a variety of activities and is accompanied by a series of language, cultural, and content objectives. The unit is geared towards grades 2 through 4.

Acknowledgements

Thank you to Linda-Jane Barnette, my thesis advisor, for being extremely flexible and for providing insightful suggestions. Thanks to my parents, Mark and Leslie Bryant, who have suffered with an overstressed daughter and for their constant encouragement and support as I completed my unit. Thanks also to Donna Carloss Williams, my former advisor, for helping me decide on a topic that would truly be the capstone of my education at Ball State.

Rationale

The subject of teaching a foreign language at the elementary school level has long been a controversy within the United States. Some people believe the time and money spent on learning a foreign language is a waste and fear that it hinders the ability of students to learn other subjects. On the other hand, advocates for early teaching of foreign languages know that the United States is lagging behind other countries in this area and fear that our country will never realize the many benefits of early language learning.

There are many benefits of knowing a second language. Researchers have shown that students who study a foreign language: have access to a greater number of career possibilities, develop a deeper understanding of their own and other cultures, score statistically higher on standardized tests conducted in English, are more creative and better at solving more complex problems, have a broader outlook on life, and have the opportunity to communicate with more people. Students who are fluent in other languages enhance economic competitiveness abroad, improve global communication, and maintain political and security interests.

Why should foreign languages be incorporated in the elementary school? Research has shown that the critical period for learning a foreign language comes at an early age. If a foreign language is not learned at this time, the ability to master the language may be lost. Children who learn a language before the onset of adolescence are much more likely to have native-like proficiency. The most important reason children should begin learning a foreign language is that children who start a language sequence earlier can achieve much higher levels of proficiency in the second language.

Introduction to Unit

I am a pre-service elementary teacher with a Spanish Endorsement. Throughout my college experience, I wondered why the Teacher's College and the Department of Modern Languages and Classics never worked together to prepare elementary teachers who were proficient in a foreign language. During my education at Ball State, I learned the skills needed to be proficient in Spanish and to be an excellent teacher. I decided to use this project as a means to unite my two areas of interest. I believe learning a foreign language is an important component of the elementary curriculum, so decided to create a unit in which I could teach a foreign language to students in elementary school. My goal for this unit was to create a thematic unit that either a regular classroom teacher or a foreign language teacher could use to incorporate a new language into the classroom, to expand cultural horizons, and to learn important subject matter from various content areas.

About the Unit

Targeted Grade Level: This unit is targeted towards students in grades 2-4. However, most activities can be modified for less or more advanced students.

Time Span: The unit is comprised of 7 lessons that contain 3 or 4 activities per lesson. The time needed for each activity varies. The unit should take about 6 weeks to complete if 1 hour is spent on the subject 3 or 4 times a week.

Teaching Strategies: I tried to make this unit fun for students by providing many "hands-on" activities and culture relevant games that enhance learning. I used a variety of teaching strategies that appeal to all learning modalities. However, some people may be unfamiliar with these strategies:

Total Physical Response: Total Physical Response (Asher, 1993) is an approach to language teaching that actively involves students in learning. The teacher begins by giving verbal commands to which the student responds physically. This approach allows for all levels of proficiency, including the non-speaker. For lower levels the teacher gives a simple command such as, “touch your toes”, and the students respond only physically. For more advanced students, the students can create their own commands with increasing amounts of difficulty, “Walk backwards to the door, turn around, and touch a friend on the hand.”

Magic Box Game: The magic box (Curtain and Pesola, 1994) is a special box, basket, or other container in which the teacher places pictures of objects or small replicas of objects. It is used to introduce, practice, or review vocabulary. The objects in the magic box represent the vocabulary being learned, and should be kept hidden from view until the appropriate moment. The magic box works well when used with other strategies, especially Total Physical Response. When the student pulls the object out of the box, the teacher or another student tells the student what to do with the object.

Interactive Pair Activities: Interactive Pair Activities are times when students are given opportunities to interact with each other and learn from each other. This type of activity works especially well when learning a new language as it creates a natural and comfortable environment for the students to practice the language.

National Standards: Each lesson is designed to meet the expectations of the national student standards for foreign language learning. The standards are separated into five categories.

Communication

Communicate in Languages Other Than English

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions and exchange opinions.

Standard 1.2: Students understand and interpret written and spoken language on a variety of topics.

Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

Cultures

Gain Knowledge and Understanding of Other Cultures

Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studies.

Connections

Connect with Other Disciplines and Acquire Information

Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

Comparisons

Develop Insight into the Nature of Language and Culture

Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

Communities

Participate in Multilingual Communities at Home and Around the World

Standard 5.1: Students use the language both within and beyond the school setting.

Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

National Standards in Foreign Language Education Project. Standards for foreign language learning: Preparing for the 21st century. Yonkers, New York: National Standards in Foreign Language Education Project, 1996.

Lesson 1 – Prereading Activities for La Flautista

Objectives

Language

- The students review previously presented vocabulary.
- The students are introduced to new vocabulary for levels of a building and the words, *el instrumento*, *la flauta*, and *la flautista*.
- The students respond to basic questions about the cover of the book.

Content

- The students make predictions about the book.
- The students are introduced to levels of a building vocabulary in Spanish.

Culture

- The students explore instruments native to Hispanic communities.
- The students become aware of similarities and differences between Hispanic and American cultures by learning vocabulary for levels of a building.
- The students investigate cultural differences in the naming of levels of a building, especially *la planta baja*, the Spanish name given to the first floor.

Vocabulary and Structures

Levels of a building: *el hotel, el edificio, el apartamento, el piso, la planta baja, primer(o), segundo, tercer(o), cuarto, quinto.*

Verbs: *tocar (toca), llamarse (se llama), sonar, estar (está), ser (son, es), ver (ven), predecir (predi), mirar (mira), haber (hay), decirse (se dice), poner (pon), señalar (señala).*

Supplemental Vocabulary: *el sonido, la flauta, la flautista, el instrumento, la tapa, el libro, el título, el autor, la predicción, el ascensor.*

Targeted Standards

- 1.1 Interpersonal Communication
- 1.2 Interpretive Communication
- 1.3 Presentational Communication
- 2.2 Products and Perspectives of Culture
- 3.1 Making Connections
- 3.2 Acquiring Information

Materials

Teacher

Picture of a flute or an actual flute, pictures of other Hispanic and Native American flute like instruments (some included with lesson), sound recording of a flute or community member who can play the flute, La Flautista by Robin Eversole, chart paper, markers, container to serve as magic box, individual pictures of colors, people, and animals (included in this lesson), colored picture of an apartment building or hotel with multiple levels, paper, Building levels practice worksheet (included in this lesson), and picture of elevator buttons (included in lesson).

Student

Copy of each worksheet, pencils, markers.

Activity 1.1 What is a flute?

Show a picture of a flute or an actual flute. Discuss with students. *¿Qué es esto?* Possible answers might be *un instrumento o una flauta*. Instruct the students that it is a flute and a person who plays the flute is called a flautist, “*Este objeto es un instrumento que en español se llama la flauta. Una persona que toca la flauta es una flautista.*”

Display other flute like instruments from Hispanic and Native American cultures such as the *ocarinas* (This is a type of Native American clay flute that dates back to pre-Colombian times, used most commonly in Peru and Bolivia), *chirimias* (reed or clay flutes played by Indians in South America), and various other wooden flutes. Ask the students what kind of noise a flute makes. “*¿Cuál es el sonido de una flauta?*” Instruct the students to make the sounds of the flute and pretend to play the flute. “*Toca tu flauta. ¿Puedes sonar como una flauta?*”

Optional: The class can listen to a sound recording of a flute playing or someone who can actually play the flute. (Coordinate with the music teacher.)

Activity 1.2 Introduction to La Flautista by Robyn Eversole

Show the students the cover (*la tapa*) of the book. Point to the book (*el libro*), read the title, (*el título*), and say the author's (*autor/a*) name. Ask various questions to review prior vocabulary (animals, colors, types of people). Encourage the students to answer in full sentence responses.

- *¿Qué colores están en la tapa del libro? ¿Qué objetos ven? (El sol es amarillo y anaranjado. El pez es moreno, verde, y anaranjado. La mariposa es amarilla. Las hojas son verdes. Etc.)*
- *¿Quiénes son las personas? (Las personas son: dos hermanas, dos niñas, una madre y su hija. Etc.)*
- *¿Quién toca el instrumento? (La niña, la chica, la hija, la hermana, toca el instrumento la flauta.)*

Instruct the students that they are going to make predictions about the story by looking at the cover of the book. *En español "a prediction" se llama una predicción. Mira la tapa del libro. Predi (predecir- to predict) lo que va a pasar.*

- *¿Qué va a pasar?*
- *¿Por qué es la flautista importante?*
- *¿Por qué hay tantos animales y colores en la tapa del libro?*

Write predictions on chart paper and display throughout the unit.

Activity 1.3 Magic Box Game

Play the Magic Box Game to review vocabulary for colors, people, and animals. This vocabulary will be important in order to achieve good comprehension of the story. Use the included pictures to pull from magic box, create your own, or use actual objects.

<i>Colores</i>	<i>Personas</i>	<i>Animales</i>
<i>rojo</i>	<i>hombre</i>	<i>pez</i>
<i>anaranjado</i>	<i>mujer</i>	<i>buho</i>
<i>amarillo</i>	<i>abuelo/a</i>	<i>mariposas</i>
<i>verde</i>	<i>niña/o</i>	<i>pájaros</i>
<i>azul</i>	<i>hija/o</i>	<i>plumas</i>
<i>moreno</i>	<i>padre</i>	<i>gato</i>
<i>negro</i>	<i>madre</i>	<i>perro</i>
<i>blanco</i>	<i>bebé</i>	<i>oso</i>
<i>gris</i>		

Extension: Have each child bring a stuffed animal from home. Designate a corner of the classroom for students to display animals. Have each child introduce their animal using first the English name they chose for their pretend pet, and then what type of animal it is using Spanish vocabulary. (Example: *Hola, este es Sam. Él es un gato.*)

Activity 1.4 New Vocabulary Activity

Show an enlarged picture of an apartment building or hotel with multiple levels/floors (*pisos*). Put a paper person on the first level. Ask the students what floor the person is on. They will answer first. Explain to the students that in Hispanic countries, they do not call it the first floor. They call it *la planta baja*. The next level would be called the first level or *el primer piso*. Put a paper person on the second level. Ask the students what floor the person is on. They will answer second. *En español se dice el primer piso*. Instruct students to repeat the sentence. *Repite la frase, "la persona está en el primer piso."* Repeat this activity until floors one through five have been taught. Instruct the students to put labels on each floor. *¿Dónde está el _____ piso?*

Allow the students time to practice this new vocabulary in pairs by playing a game. The students can give each other TPR commands to put an object on each floor. Model with the whole class and then allow the children to work in pairs.

Señala al primer piso del hotel con el dedo.

Pon la mujer en el tercer piso.

Pon el papel verde en el quinto piso.

You may use the included worksheet to do this or to make it more exciting, use cardboard boxes (copier boxes, shoe boxes) and put floors in them by cutting smaller pieces of cardboard. The students could even create their own apartments/hotels.

Extension: Use the enclosed worksheet of a Hispanic elevator (*el ascensor*) to play a game in which the students practice saying levels of a building. Designate one person to

be the elevator operator. This will be the person in charge of pushing the buttons on the elevator. As the elevator operator pushes the button, another student (or group of students) moves to the location in the classroom designated as this level. Once the student (or group of students) moves to the correct location, he must say the level he is on. *Estoy en el primer piso. Etc.*

Extra Practice: Use the included worksheet and have students match the numbers to the name of the floors and answer questions about levels of a building.

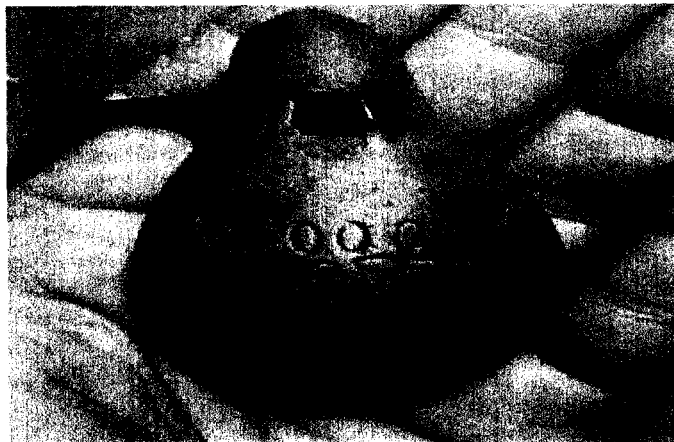
Assessment

Prepare an assessment index card for each student in the class to be used throughout the unit. For the first assessment, write comments about the extent to which the students were able to follow game directions and their ability to recall and produce vocabulary for colors, people, and animals. Include anecdotal comments in areas such as participation, ability to converse, and attitude. After teaching new vocabulary, check for understanding and reinforce vocabulary by asking basic questions and/or giving basic commands to the students. Begin collecting all student worksheets and activities in a manila folder for each student. This collection will serve as a portfolio that documents student's progress and evaluates student's success.

Modern Flute:



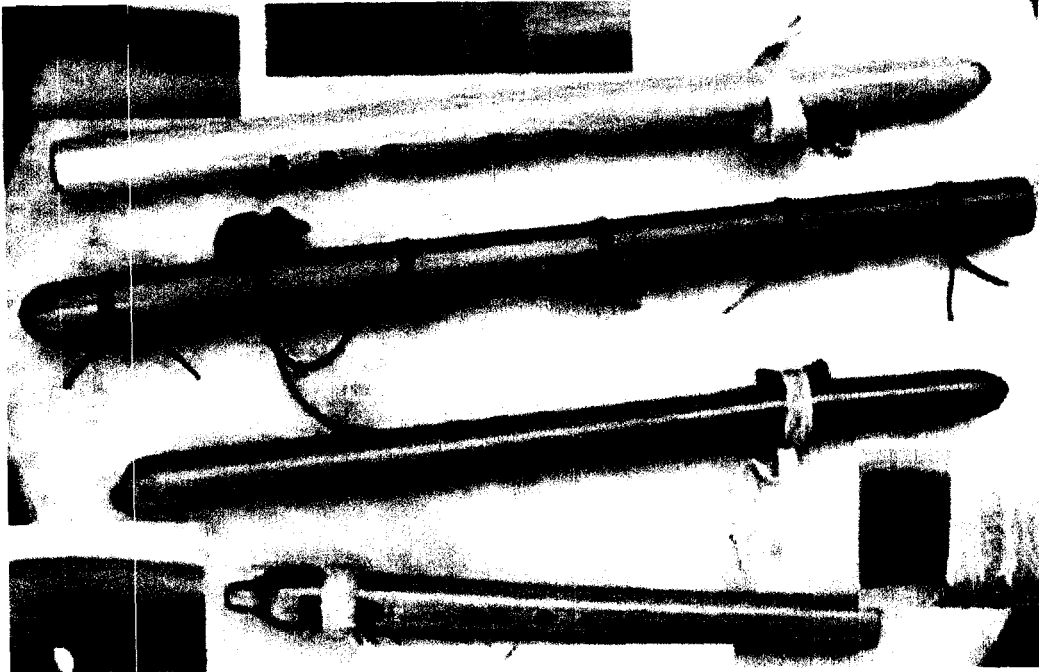
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Chirimías:

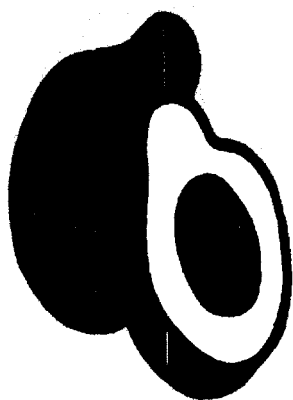
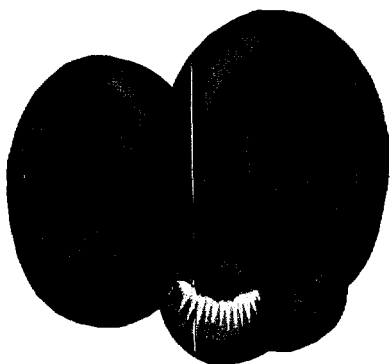
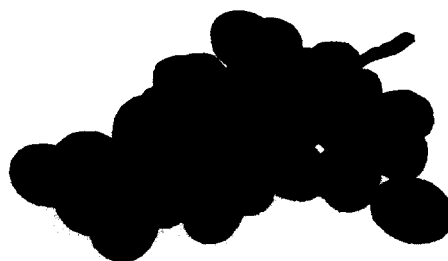
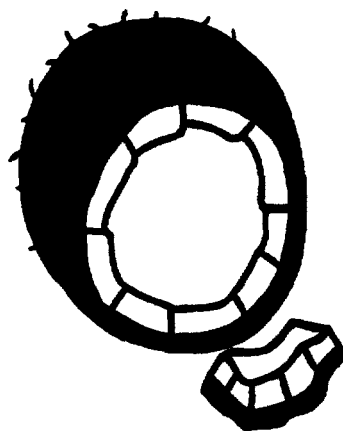
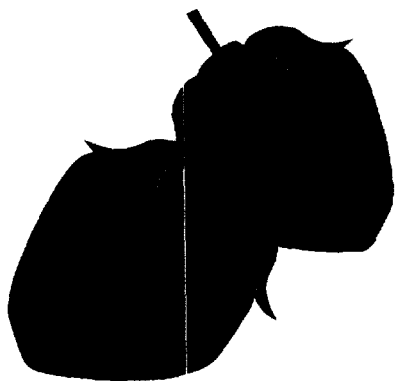


Various Wooden Flutes:



Flute pictures taken from: www.bhw.com/earthrhythms/

Dibujos de colores



Dibujos de personas



Dibujos de animales

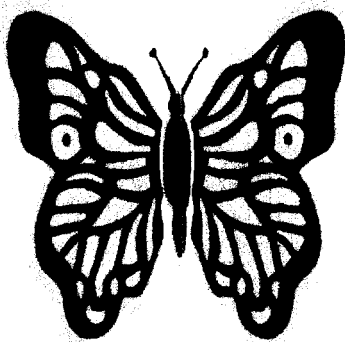
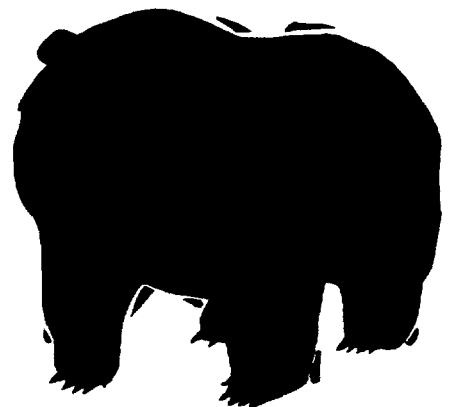
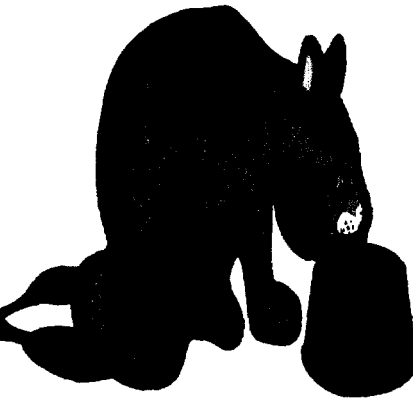
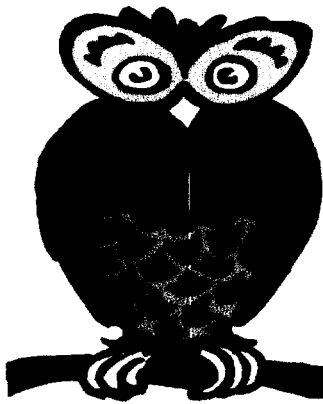
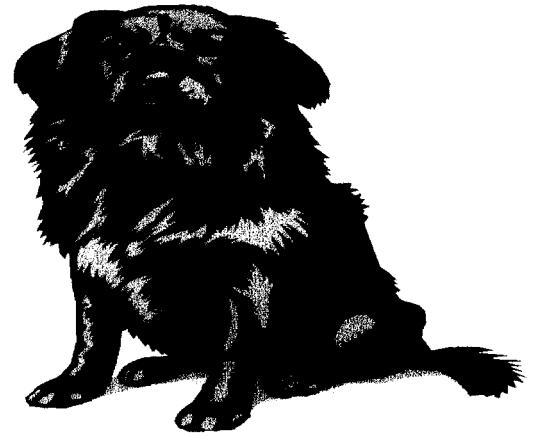
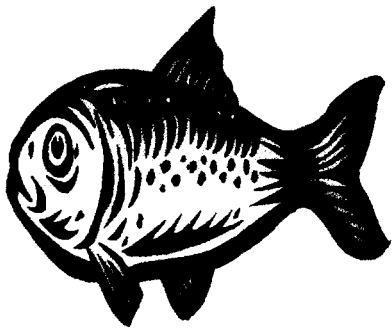
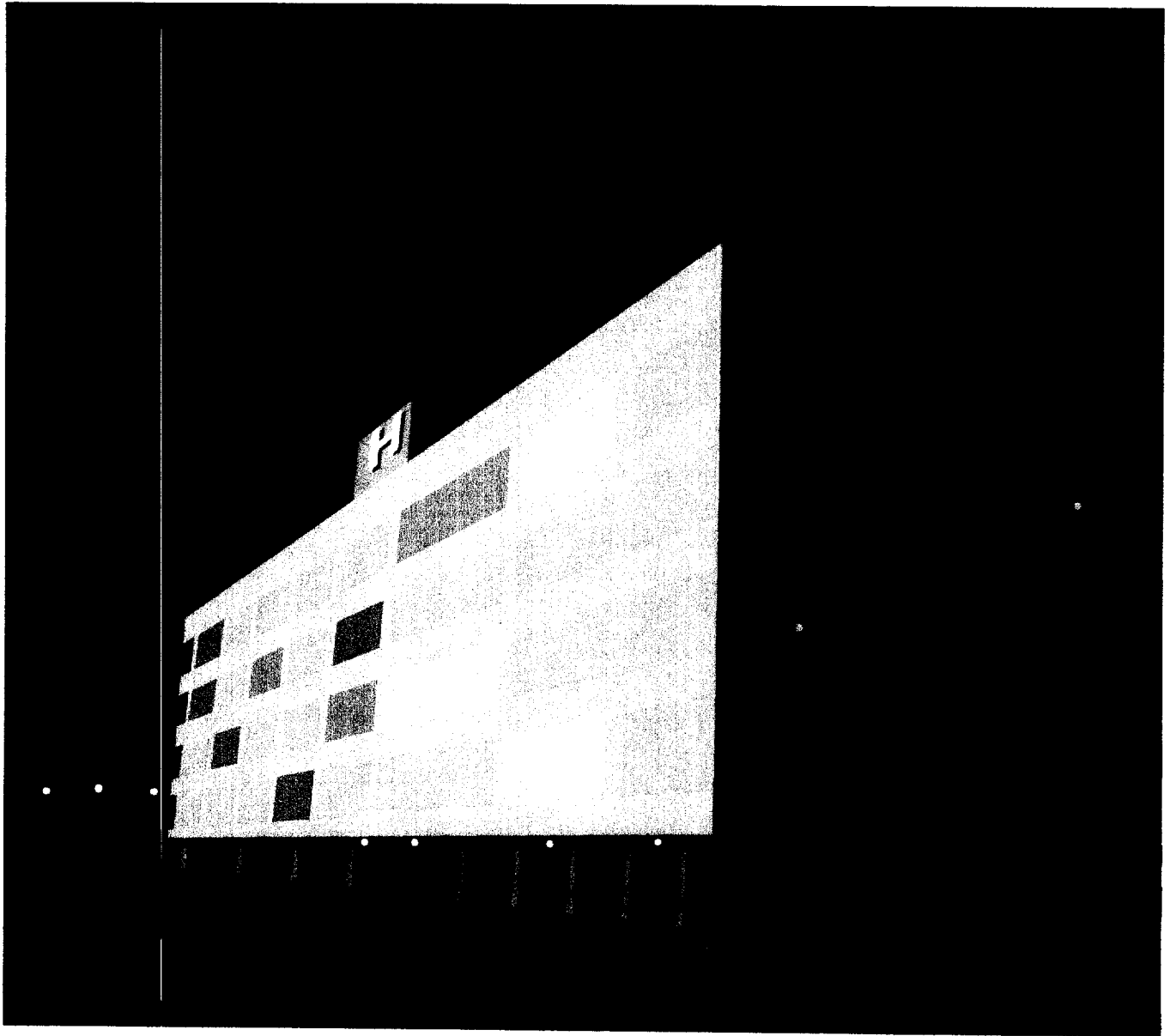
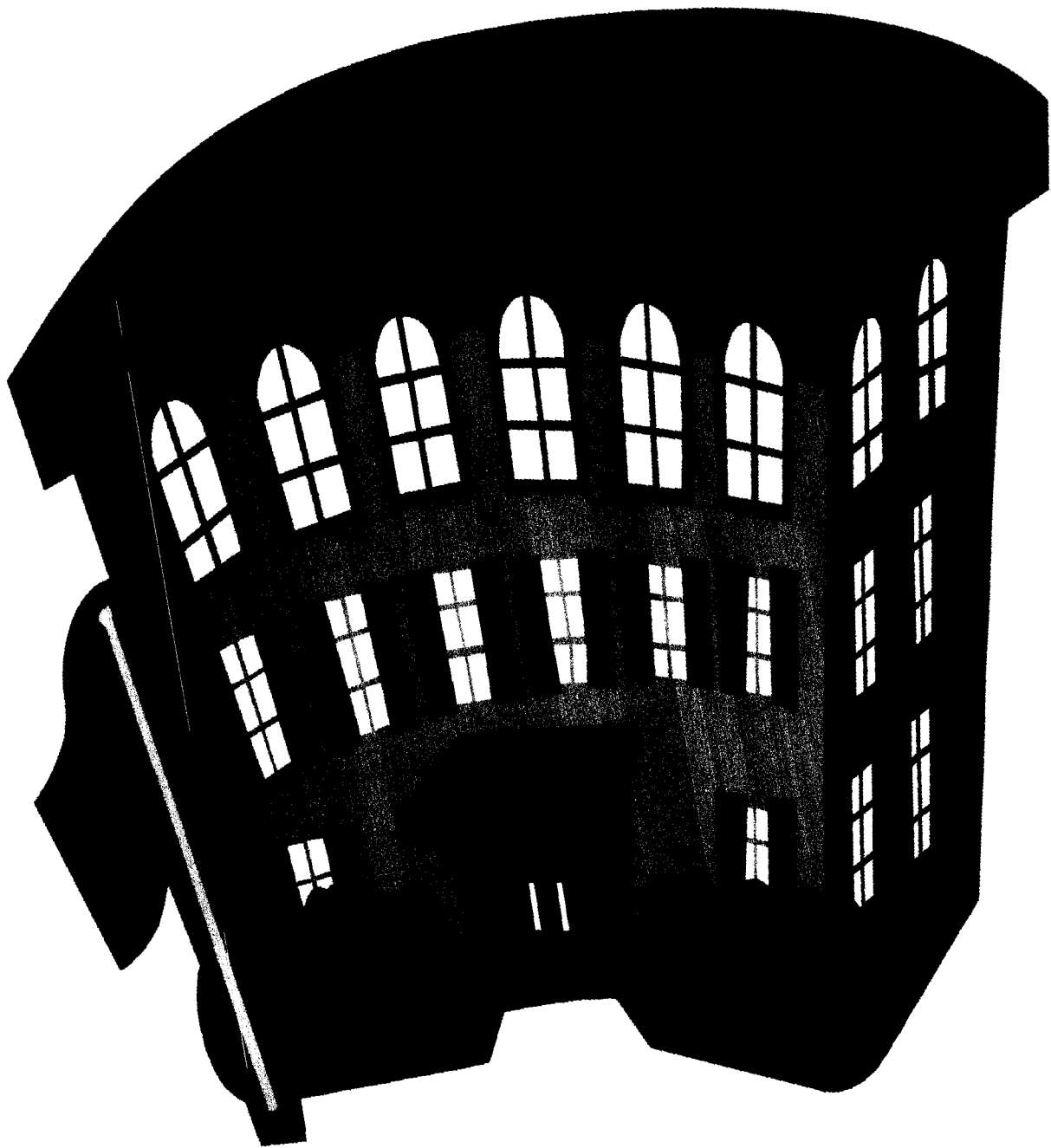


Diagrama de un apartamento







Los pisos de un apartamento

Draw a line that matches the Spanish level of an apartment with the English level of an apartment.

5th floor

Segundo piso

4th floor

Cuarto piso

3rd floor

Primer piso

2nd floor

La planta baja

1st floor

Tercer piso

Fill in the blanks with the correct word. Remember to think about the cultural differences in the naming of levels of a building.

1. Your sister is on the second floor of the hotel.

Tu _____ está en el _____ piso del hotel.

2. Your dog is on the fifth floor of the building.

Tu _____ está en el _____ piso del _____.

3. Your mother is on the first floor of the apartment.

Tu _____ madre está en la _____
del _____.

El Ascensor

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Lesson 2 – La musicalidad

Objectives

Language

- The students will listen to the story La Flautista read in Spanish.
- The students will identify sounds made in the story.
- The students will learn vocabulary for instruments in Spanish.
- The students will converse in pairs about the painting Three Musicians.

Content

- The students will create musical sounds that correspond with the book.
- The students are introduced to Picasso and how to respond to an artwork.
- The students will create their own cubist person playing an instrument.

Culture

- The students explore differences in how the sounds for various animals are unique to the American and Hispanic cultures.
- The students learn about the importance of art in the Hispanic culture through studying Picasso.

Vocabulary and Structures

Instruments: *la flauta, el clarinete, el tambor, el piano, las maracas, la trompeta, el trombón, el saxofón, el arpa, los bongós, el violín, la guitarra, la marimba.*

Sounds: *el silbar, músico, gritar de las gaviotas, el gemir temible de un fantasma, no oía nada.*

Art: *el artista, el cuadro, el cubismo, estilo, las formas geométricas (triángulo, rectángulo, cuadrado, círculo, el cubo), pintar.*

Targeted Standards

- 1.1 Interpersonal Communication
- 1.2 Interpretive Communication
- 2.1 Practices and Perspectives of Culture
- 3.1 Making Connections
- 3.2 Acquiring Information
- 4.2 Culture Comparisons

Materials

Teacher

Chart paper, markers, tape recorder, blank tape, animal sounds reference sheet (included in lesson), pictures of instruments (included in this lesson), concentration game cards (included in this lesson), copy of Picasso's painting Three Musicians, geometric forms (included in lesson), paper, rubric (a sample rubric is included with lesson).

Activity 2.1 Los sonidos de La Flautista

Read La Flautista to the students. Instruct students to write down or keep in mind sounds that are being made. After reading, brainstorm together the sounds that were made. Refer back to the book when necessary.

- “*La Flautista tocaba su música*”
- “*Oían el silbar de un viento frío*”
- “*gritar de las gaviotas*”
- “*el gemir temible de un fantasma*”
- “*no oía nada de afuera*”

Split the class into four groups. Assign each group a sound and allow the students to create a sound for each of the sounds made in the book. (Use voices, traditional instruments, or student created instruments) Once the groups have created their sound, bring the whole class back together.

Practice the song by giving TPR commands for each group to make their sound.

Decide on a signal for the groups to stop making their noise and to join the others with their noise. Also decide on a signal for silence.

Reread the story and when each group’s noise appears in story, allow them to make sound effects.

Optional: Record students’ sounds and play tape of song while reading story. Compare class song with another class or grade level’s song.

Extension: Review animal vocabulary and compare the sounds each animal makes in English and also in Spanish. The attached vocabulary sheet may be helpful. Play the song “De Colores”. Words and music are included with this lesson.

Activity 2.2

Learn the vocabulary for instruments in Spanish. Display pictures or actual instruments such as those listed below. Have the students practice pronouncing the name for each instrument. Play the Concentration game (like memory but for whole class) to practice the new vocabulary. The students match a picture of an instrument with the Spanish vocabulary word. Concentration cards are included in the following pages. For additional cultural tie-ins have the students do research to find instruments that are native to Hispanic countries.

Once children have a grasp of vocabulary, instruct students to try to categorize the instruments into 3 groups: winds (*instrumentos de viento*), percussion (*instrumentos de percusión*), and strings (*instrumentos de cuerda*).

Flute- *la flauta*

Clarinet- *el clarinete*

Drum- *el tambor*

Piano- *el piano*

Maracas- *las maracas*

Trumpet- *la trompeta*

Bongo Drum- *los bongós*

Saxophone- *el saxofón*

Marimba- *la marimba*

Guitar- *la guitarra*

Violin- *el violín*

Harp- *el arpa*

Trombone- *el trombón*

Activity 2.3 Pablo Picasso’s Three Musicians

Show the students Picasso’s painting Three Musicians. Instruct the students that this was painted in a style called Cubism (*el cubismo*). Why do you think this style is called this?

Direct the student's attention to the various geometric forms Picasso used to create his musicians. Review vocabulary for geometric shapes. Instruct the students to describe the color of each shape. See if the children can identify where the three musicians are and what instrument each musician is playing. Model how to correctly respond to a painting. *"Picasso usó muchos colores. Me gustan los colores que usó. Es interesante que Picasso usara tanto del color azul. Etc."* Have the students work in pairs to describe the painting.

Instruct the students to point to parts of the body on each musician. *Señalen con el dedo donde están los ojos de la persona que toca el clarinete. Señalen con el dedo donde está la boca de la persona que toca la guitarra.*

Discuss briefly the life and importance of Picasso to the Hispanic culture. A good resource to do this is:

Venezia, Mike. Picasso: Getting to know the world's greatest artists. Chicago: Children's Press, 1988.

(Note: a colored photograph of Three Musicians is also in this book. It is a great reference for actual pictures of Picasso as a child and later in life, and also displays color photographs of many of his other works.)

Pablo Picasso es un artista muy importante. Es de España. Nació en 1881 y murió en 1973. Picasso pintó en muchos estilos diferentes. Es más notable por su estilo cubista. En este estilo el artista pintó en formas geométricas.

Activity 2.4

Have the students create a picture of a person playing an instrument by using various geometric forms. The students can do this by cutting out various geometric forms out of construction paper. Once the pictures are complete, put the students into pairs. Each person will describe his picture (colors of geometric forms, what shapes he used to make the body parts, the instrument being played, etc.) to his partner. Each student will write one thing they did well, one thing they could improve on, and the thing they liked most about their picture.

Note to teacher: To save time have various geometric forms already cut out for student use.

Assessment

Give an oral quiz in which you display the pictures of an instrument (included in lesson) one at a time. The students must identify the name of the instrument and write the name down. Each picture will be worth two points, a point for the correct vocabulary and a point for the correct spelling of vocabulary. Put this quiz in child's portfolio.

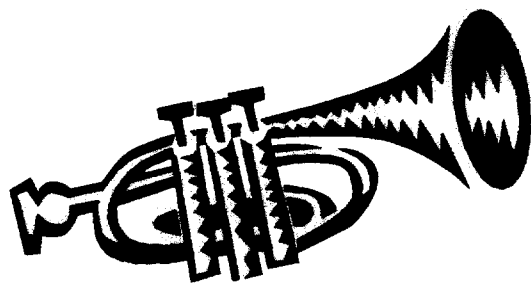
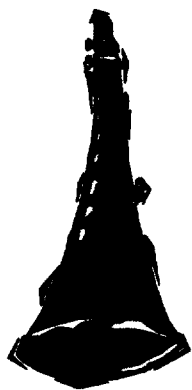
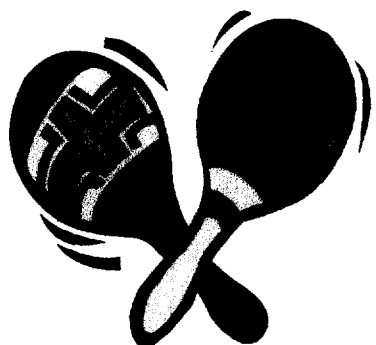
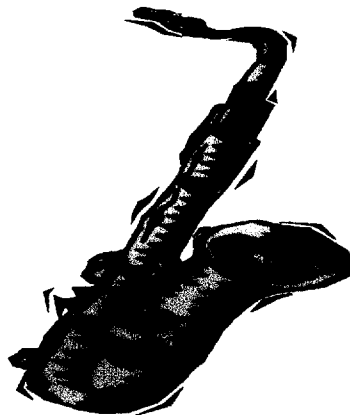
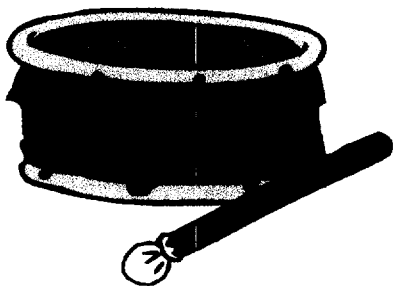
Continue marking important information on index cards, especially noting student participation during the creation of the sounds that corresponded with the book. Put student's picture of cubist person and self-evaluation into portfolio.

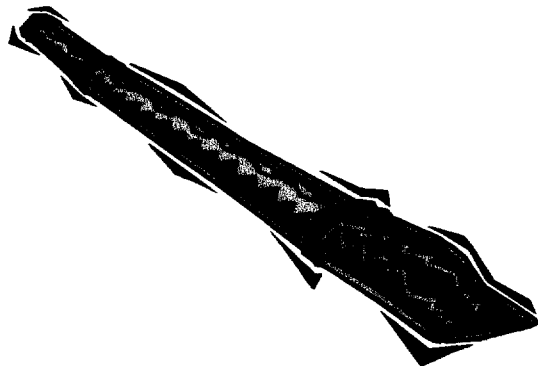
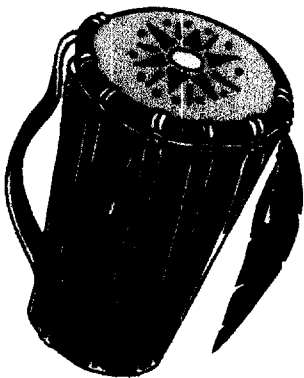
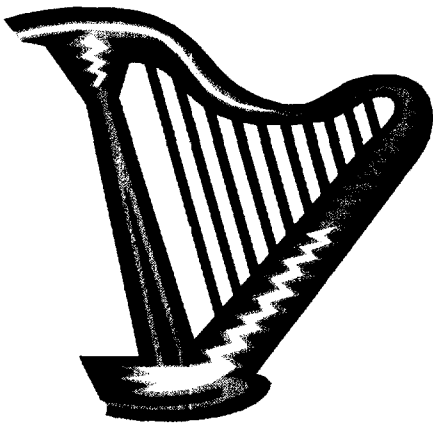
¿Qué dicen los animales en español?

Los animales	Los verbos	Los sonidos
<i>La abeja- bee</i>	<i>Zumbar</i>	<i>Zzz, zzz</i>
<i>El caballo- horse</i>	<i>Relinchar</i>	<i>Iijiji, iijiji</i>
<i>La cabra- goat</i>	<i>Balar</i>	<i>Bee, bee</i>
<i>El cerdo- pig</i>	<i>Gruñir</i>	<i>Oinc, oinc</i>
<i>El cordero- lamb</i>	<i>Balar</i>	<i>Bee, bee</i>
<i>La gallina –hen</i>	<i>Cacarear / cloquear</i>	<i>Cara, cara/cloc, cloc</i>
<i>El gallo- rooster</i>	<i>Cantar</i>	<i>Quiquiriquí, quiquiriquí</i>
<i>El ganso- goose</i>	<i>Graznar</i>	<i>Cua, cua</i>
<i>El gato – cat</i>	<i>Maullar</i>	<i>Miau, miau</i>
<i>El insecto- insect</i>	<i>Zumbar</i>	<i>Zzz,zzz</i>
<i>La mosca- fly</i>	<i>Zumbar</i>	<i>Zzz,zzz</i>
<i>La oveja- sheep</i>	<i>Balar</i>	<i>Bee, bee / mee, mee</i>
<i>El pájaro- bird</i>	<i>Piar</i>	<i>Piii, piii</i>
<i>El pato- duck</i>	<i>Graznar</i>	<i>Cua, cua</i>
<i>El pavo- turkey</i>	<i>Gluglutear</i>	
<i>El perro- dog</i>	<i>Ladrar</i>	<i>Guaa, guaa</i>
<i>El pollito- chick</i>	<i>Piar</i>	<i>Pio, pio</i>
<i>La rana- frog</i>	<i>Croar</i>	<i>Croac, croac</i>
<i>El toro- bull</i>	<i>Bufar / resoplar</i>	
<i>La vaca-cow</i>	<i>Mugir</i>	<i>Muu, muu</i>

Taken from: Montgomery, Cherice, "et al." A standards-based thematic unit: El canto de las palominas. Iowa State University: National K-12 Foreign Language Resource Center, 1998.

Los instrumentos





Concentration Cards

La Flauta

El
Trombón

El
Clarinete

El
Saxofón

Las
Maracas

Los
Bongós

El Tambor

El Piano

El Arpa

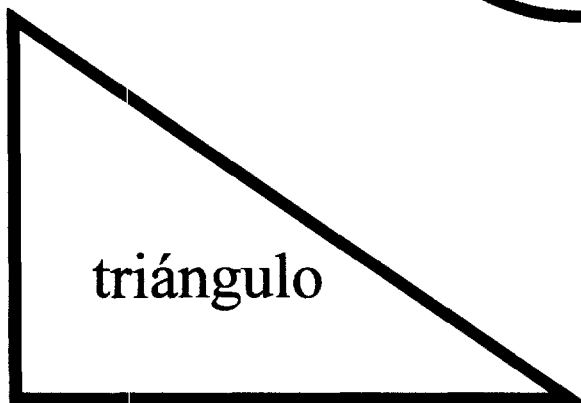
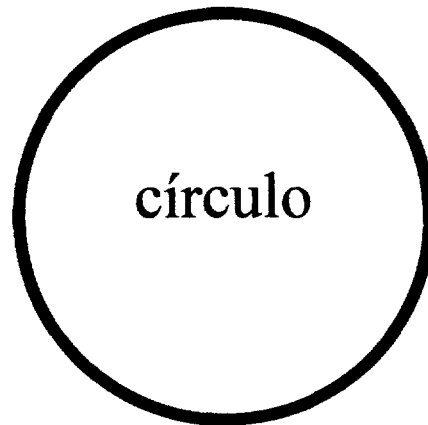
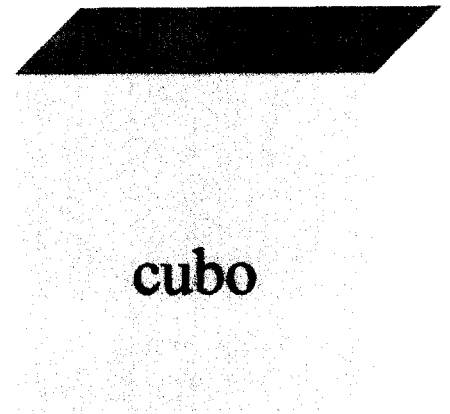
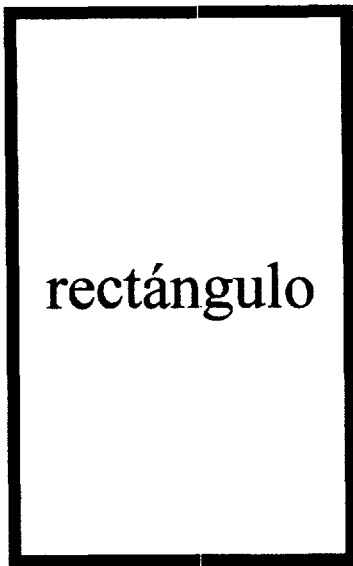
La
Trompeta

El Violín

La
Marimba

La
Guitarra

Las formas geométricas



De colores is a classical tuna song about life, love, and a countryside full of bright and vibrant colors. A **tuna** is a singing group backed up predominantly by stringed instruments. It had its origins in the Middle Ages, and still today tuna members wear medieval costume, including long capes on which the male singers pin colored ribbons given to them by their girlfriends.

De colores

Arr. Jerry Grigadean
Arr. © HRW 1999

Moderato $\text{♩} = 60$
C

De co - lo - res, de co - lo - res se vis - ten los
cam - pos en la pri - ma - ve - ra. De co - lo - res, de co -
lo - res son los pa - ja - ri - llos que vie - nen de a fue - ra. De co -
lo - res, de co - lo - res es el ar - co i - ris que ve - mos lu - cir.
Y por e - so to - dos los a - mo - res De mu - chos co - lo - res me gus - tan a
mí. lo - res me gus - tan a mí.

2. Canta el gallo,
Canta el gallo con el quiri quiri,
con el quiri quiri.
La gallina,
La gallina con el cara cara,
con el cara cara.
Los polluelos,
los polluelos con el pío pío pío pío pi.

Refrán Y por eso todos los amores
De muchos colores me gustan a mí. (*Repíte*)

3. De colores,
De colores se visten los campos en la primavera.
De colores,
De colores, son los mil reflejos que el sol atesora.
De colores,
De colores se viste el diamante que quiero lucir.

Refrán

Montgomery, Cherice, "et al." A standards-based thematic unit: El canto de las palominas. Iowa State University: National K-12 Foreign Language Resource Center, 1998. 56.

Lesson 3 – Descriptions

Objectives

Language

- The students are introduced to adjectives in Spanish.
- The students practice speaking and listening skills through many activities in which they use adjectives.

Content

- The students recognize that an adjective is a word that describes the noun.
- The students practice writing skills by composing short paragraphs using adjectives.
- The students will learn how to map a sentence in Spanish.

Culture

- The students are introduced to differences in the use of adjectives in the Spanish and English languages.

Vocabulary and Structures

Words: *la palabra, frase, el adjetivo, el sustantivo, mayúscula, minúscula, punto, signo de interrogación, signo de admiración, la coma, las comillas.*

Verbs: *ser (es, son), describir (describe), Encantarse (Me encantan), llevar (llevan),*

Phrases: *¿Cómo es este _____?, El _____ es _____. Los _____ son _____. Mis vecinos me encantan. Me encantan los que llevan _____.*

Targeted Standards

- 1.1 Interpersonal Communication
- 1.2 Interpretive Communication
- 1.3 Presentational Communication
- 3.1 Making Connections
- 4.1 Language Comparisons
- 5.1 School and Community

Materials

Teacher

Chart paper, markers, various objects for magic box game, La Flautista, index cards (prepare index cards using sentences from the book ahead of time. Some samples are included with this lesson), story starter (included with lesson), enough chairs for each person or colored pieces of paper for Activity 3.4,

Student

Paper, copy of handout, pencil, crayons or markers

Activity 3.1 Adjetivos

Discuss adjectives. *¿Qué es un adjetivo? Un adjetivo es una palabra que describe otra palabra. Por ejemplo en la frase, El gato es negro, negro es el adjetivo porque negro describe cómo es el gato.*

Brainstorm and make a list of known adjectives in Spanish. Try to make a sentence for each adjective. When the list has at least ten words, instruct the students to see if they notice any similarities between the types of adjectives. They will probably notice that there are categories of adjectives. For example, colors, and numbers are categories of adjectives.

Play the Magic Box game. But instead of telling what the object is, the student must say one adjective that describes the object.

Activity 3.2 Sentence mapping

Reread the story La Flautista. As you read have the children look for adjectives. Upon completion talk about some of the adjectives they remember from the reading.

Using sentences from the book that have been split into words on index cards, instruct the students to put the words into correct sentence order. Each student will be given an index card with a word or punctuation mark and based on known sentence clues (the word with the capital letter goes at the beginning of a sentence) the students will reconstruct the sentence in front of the class. (This would be a good opportunity to introduce or review the vocabulary for upper and lower case letters and for punctuation marks.) The students should be fairly successful at this by simply answering with what sounds/looks right. Identify which word in the sentence is an adjective.

Ejemplos:

- “*De la flauta salieron unas mariposas amarillas.*”
- “*Sopló con mucha fuerza.*”
- “*¡Que flauta más bonita tiene usted!*”
- “*En el primer piso una niña no oía nada de afuera.*”

Extension: Repeat the same activity but identify other parts of speech.

Activity 3.3 A few adjectives can really change a story.

In this activity the students will practice using adjectives in the context of a story. Use the attached story or create one of your own in which blanks are provided for students to insert adjectives. Model how to complete this activity by completing a story with the whole class on the chalkboard or chart paper. The students can then share their stories with the class or a partner. If time allows, give the students an opportunity to illustrate their stories.

Discuss how one adjective can really change the context of the story.

Activity 3.4 Mis vecinos me encantan (I like my neighbors)

Activity taken from:

Downs, Cynthia, and Terry Becker. Bienvenidos: A monthly bilingual/bicultural teacher's resource guide to Mexico & hispanic culture. Minneapolis, Minnesota: T.S. Denison and Company, Inc., 1991.

The children sit in chairs in a circle. There is a chair for every student except one and that child stands in the middle. The child in the middle says, "*Mis vecinos me encantan. Me encantan los que llevan _____.*" (I love my neighbors that wear _____ and they add an article of clothing in Spanish.) For example: "*Me encantan mis vecinos que llevan zapatos negros.*" All the children that are wearing tennis shoes have to run around the inside of the chairs while the child joins them to find a chair. The child that is left without a chair has to stand in the middle and continues the game.

The child in the middle can use other verbs. Make sure the children are using adjectives. Other suggestions are "*Me encantan los que:*"

- *Tienen hermanos mayores*
- *Tienen ojos azules*
- *Juegan al fútbol americano*
- *Llevan algo amarillo*

Extension: Complete an activity in which you direct the students' attention to adjective placement in the Spanish sentence. Have the students compare adjective placement using sentences written in Spanish and in English. You might also direct their attention to the idea that Spanish adjectives must agree with their noun (feminine/masculine, quantity).

Assessment

For this lesson the students will be informally assessed on how well they participated in the brainstorming and games, and their accuracy during the discussions. This information should be noted on index card.

Assess the students on ability to reconstruct the sentences in Activity 3.2 and how accurately they were able to identify the adjectives or other part of speech. Also note if they used correct pronunciation when presenting their sentence.

Individually assess each child by showing him or her a colored picture in which they would be able to describe using adjectives known to them. The students will be evaluated on how well they used pronunciation, extent of vocabulary, and correct forms of adjectives. A rubric would be a simple way to evaluate this. (A sample rubric is included with this lesson.)

Sentence Strips for La Flautista

*De la flauta
salieron unas
mariposas
amarillas.
Sopló con
muchacha fuerza.
¡Que flauta*

*más bonita
tiene usted!
En el primer
piso una niña
no oía nada de
afuera.*

Story Starter Option 1

El zoológico

Vamos al zoológico. En el zoológico veo
_____ animales. Veo a un _____
_____ y un _____ . Mi animal
favorito es _____ porque es _____ y
_____. Mi día en el zoológico fue _____.

Story Starter Option 2

Mi familia _____

Hay _____ personas en mi familia. Hay
_____ y yo.

Vivimos en _____. Mi
madre tiene _____. Me gusta
_____ con mi familia. Mi familia
es _____.

Story Starter Option 3

El viaje

Un día mi familia maneja a _____. Este lugar es _____. Miramos a _____. Me gusta este lugar porque es _____ y _____. Mi actividad favorita es _____ porque es _____ y _____. Quiero volver a _____.

Sample Rubric

Student's Name _____

Components

15 Total Points	FIVE POINTS EACH
Content/ Extent of Vocabulary	5 The student is able to describe the picture in outstanding detail. 4 The student is able to describe the picture in good detail. 3 The student is able to describe the picture using average detail. 2 The student is able to describe the picture with less than average detail. 1 The student is able to describe the picture with poor detail. 0 The student is unable to describe the picture.
Pronunciation	5 The student makes no pronunciation errors. 4 The student makes 1-2 pronunciation errors. 3 The student makes 3-4 pronunciation errors. 2 The student makes 5-6 pronunciation errors. 1 The student makes 7-8 pronunciation errors. 0 The student makes numerous pronunciation errors.
Adjectives	9-10 The student uses at least 5 adjectives and uses the correct format. 7-8 The student uses at least 4 adjectives and 1 error in format. 5-6 The student uses at least 3 adjectives and 2 errors in format. 3-4 The student uses at least 2 adjectives and 3 errors in format. 1-2 The student uses 1 adjective and 4 errors in format. 0 The student uses no adjectives and multiple errors in format.

Lesson 4 – Importance of Music

Objectives

Language

- The students will discuss the importance of music.
- The students will review vocabulary for instruments.

Content

- The students will explore and listen to a variety of Hispanic music as they identify instruments being played.
- The students will use research skills to find facts about what roles music plays in the Hispanic culture and present these to the class.
- The students will respond to Hispanic music through drawing a picture.

Culture

- The students will compare and contrast the importance of music in American and Hispanic cultures.
- The students will be exposed to modern Hispanic music so that they will not make any misconceptions about Hispanic music only being folk music.

Vocabulary and Structures

Review vocabulary for instruments: *la flauta, el clarinete, el tambor, el piano, las maracas, la trompeta, el trombón, el saxofón, el arpa, los bongós, el violín, la guitarra, la marimba.*

Targeted Standards

- 1.1 Interpersonal Communication
- 1.3 Presentational Communication
- 2.1 Practices and Perspectives of Culture
- 2.2 Products and Perspectives of Culture
- 3.1 Making Connections
- 4.2 Culture Comparisons
- 5.1 School and Community

Materials

Teacher

Books for students to research roles of music in the Hispanic culture, chart paper for Venn Diagram, copy of traditional Hispanic music, cakewalk game materials (See Activity 4.2), tape player/CD player, 5 egg cartons, wooden sticks, glue, popcorn kernels or small stones, Mexican music reference sheet (included in this lesson), newspaper, liquid starch.

Student

Paper, pencil, markers, copy of Venn Diagram

Activity 4.1 Roles of Music

Brainstorm with students the possible roles and purposes for music. How does music help us? In what type of situations do we use music? Discuss how music is a very

important part of the Hispanic culture. Students will research in the available books, how music is important to the different Hispanic countries. Four books are referenced (with an asterisks) in the annotated bibliography as being appropriate for this research.

Examples of Possible Hispanic Music Facts

- Music and dancing are vital parts of any fiesta.
- One of the most popular folk dances is the Mexican hat dance, the *jarabe tapatio*.
- Mexico is famous for its bands of strolling musicians, called *mariachis*. They sing and play guitars, violins, and trumpets.
- Many Indian groups still play the music of their ancestors, on traditional instruments such as gourd rattles, wooden flutes, and seashells.

The students will then present their facts with the rest of the class. To conclude the class session have the students make a Venn Diagram that shows similarities and differences between music in Hispanic countries and in the United States

Read Summary of music in Mexico taken from:

Downs, Cynthia, and Terry Becker. Bienvenidos: A monthly bilingual/bicultural teacher's resource guide to Mexico & Hispanic culture. Minneapolis, Minnesota: T.S. Denison and Company, Inc., 1991. 248.

(Included with this lesson)

Extension: Work with the Physical Education Teacher and Music Teacher to teach the children how to perform the Mexican Hat Dance.

Activity 4.2 Cakewalk Game

The students will play the cakewalk game to review vocabulary for instruments.

Activity taken from:

Parviz-Condon, Katia, "et al". Cuadros de familia: A standards-based thematic unit. Iowa State University: National K-12 Foreign Language Resource Center, 1998.

In advance, cut pieces of brightly colored paper into small squares. Number these pieces (one for each student in the class) and put them in a paper bag. Shake the bag to mix them up. To make the game board, use colored paper cutouts with numbers printed largely on them. (Laminate if possible.) Set out the numbered segments in the form of a circle. Ask each child to stand on a number in the cakewalk circle, start the music (For an additional culture tie-in, play Hispanic music.), and tell them to walk clockwise around the circle. Stop the music. Each child should be standing on a numbered segment of the circle. Ask for a student volunteer to draw a number from the paper bag, read it aloud, and then discard the paper. The child standing on that number must answer a simple question, (For example, *¿Qué es esto?*) and then sit in the middle of the circle. Continue the game until only one child is left standing on a number.

Optional: If you feel it is appropriate, reward the students with Spanish sweet bread or *dulces* as they are eliminated from the cakewalk. In this case, the game is played until all students have an opportunity to walk for a treat.

Activity 4.3 Listening to music

This activity will be a listening activity that gives students an opportunity to experience some traditional Hispanic music. The first time the music is played the students will just listen to the music and think about what types of instruments are being used. The second time the music is played the students will identify the instruments being played. The third time the music is played the students will draw a picture describing what the music makes them feel. They can choose to draw about the whole song or only a small part.

List instruments used on chart paper. Hang student drawings along with title of songs to make an interesting bulletin board.

Suggested songs:

“Jarabe Tapatío”

“Las Mañanitas”

“La Cucaracha”

(Words and written music to these songs are available in:

Downs, Cynthia, and Terry Becker. Bienvenidos: A monthly bilingual/bicultural teacher's resource guide to Mexico & Hispanic culture. Minneapolis, Minnesota: T.S. Denison and Company, Inc., 1991.

Extension: Make Mexican Maracas before listening to songs so that the students can participate.

Extension: Research María Grever (Mexico's favorite songwriter) and Cesar Chávez (the most famous classical composer in the history of Mexico).

Activity 4.4 Popular Hispanic Music

Allow time for the students to hear music from current Hispanic musicians. Many students often misunderstand lessons on Hispanic music because they are only exposed to traditional and folk forms of music. After listening to the music, students will realize that current Hispanic music is in fact very similar to popular music in the United States.

Suggested Musicians:

Ricki Martin

Gloria Estevan

Enrique Iglesias

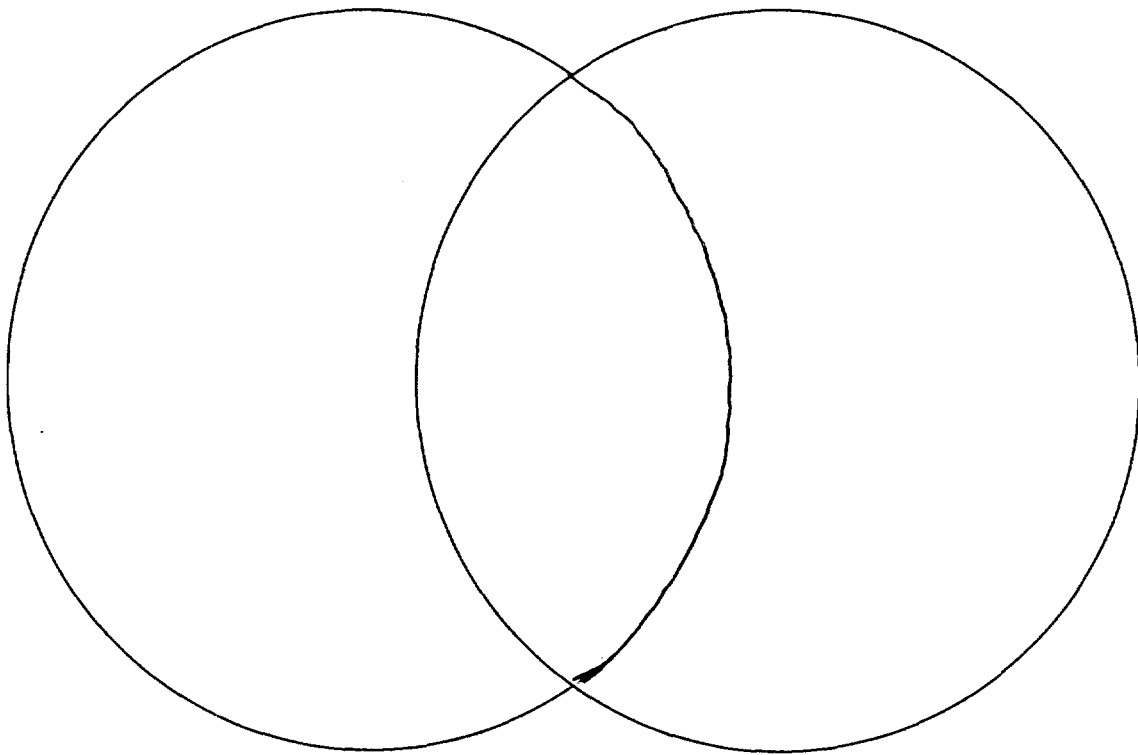
Marc Anthony

Assessment

Informally assess student presentations of roles of music in Hispanic countries. Note one or two things about each student's presentation on index card. Grade the student's Venn Diagram as a means of assessing student knowledge. Were they able to identify at least three similarities and three differences for each country? Did they use appropriate vocabulary? Place student Venn Diagram in portfolio.

During Cakewalk game assess student's knowledge of vocabulary. This was a review so vocabulary should have been mostly accurate. Note on index card whether the student was able to recall correct vocabulary and use correct pronunciation.

Venn Diagram: Music in the United States and in Hispanic Countries



Hispanic Countries

United States

Music

Ancient music in Mexico was usually created with drums, wind instruments, and the human voice. Music was used as part of religious, military or community ceremonies. There are two kinds of pre-conquest drums still in use today. One is the Aztec *huehuetl*, which is tall and round. The second is the *teponaztli*, also round but horizontal. Reed or clay flutes called *chirimías* were played by Indians long before the conquest and are still creating their exotic sounds for modern Mexico. Shells, bones, and gourds were also used for early instruments and continue in many areas today. Stringed instruments made from the shell of the armadillo are an example of this type of instrument. Whatever the instrument, ancient music often sought to imitate the sounds of nature and invoke a feeling of unity. When ancient Aztec warriors went on a journey alone, they often brought an instrument with them to help them on their way.

The conquest of Mexico by the Spaniards brought the influence of new instruments, a new rhythm and, as in other areas of Indian life, Spanish music was incorporated into the native culture. Today one can hear a great variety of music in Mexico. The Deer Dance of the Yaqui Indians maintains the traditional indigenous sounds of the gourd rattles (*sonajas*) and the *raspadores* (wooden rasps).

The Mariachi bands, so popular in Mexico today, originated in Spain. A strolling folk orchestra, they originally only played stringed instruments: the guitar, guitarron (like a large guitar), violin, and vibuela (viola). Cornets and trumpets were added later and are now usually seen as part of the group. The Mariachis begin each performance with a “sinfonía” or little tune played before the song and repeated between verses. At first only men played but today there are women Mariachis as well. The French emperor, Maximilian, enjoyed the music of the Mexican bands and often asked the groups to play at the weddings of his friends. The word “mariage” means marriage in French, hence the Spanish adaptation “mariachi”.

The “Corrido” or ballad, developed during the revolutionary period (1910-1920). The corridos generally consist of the same musical repetition, but the words change to tell stories of great adventures, heroes, and love. They have always been music for the “people”. Publishing houses produced the inexpensive sheet music, folksingers learned the notes, but were often illiterate so changed the words to fit the story they remembered. Corridos about current events or politics are soon forgotten. But corridos which appeal to the emotions live on. “Lucia” or “Adelita” are examples. These songs were a comfort to soldiers during the revolution who had to face hardship, death, and a life away from the warmth of home and family.

From: Downs, Cynthia, and Terry Becker. Bienvenidos: A monthly bilingual/bicultural teacher's resource guide to Mexico & hispanic culture. Minneapolis, Minnesota: T.S. Denison and Company, Inc., 1991. 248.



¿Qué emoción lleva la música?

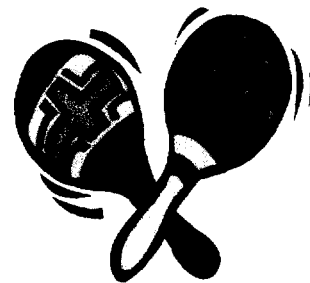
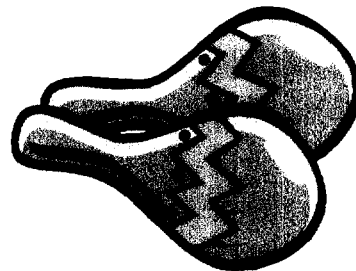
Draw a picture that describes how the music is making you feel.



Mexican Maracas

Paper Mache

1. Carefully cut the bottom portion of the egg carton that holds the eggs into groups of two. Each egg carton will make 6 maracas.
2. Put some stones, popcorn (not popped) or dry hard objects that will make noise, into one side of the egg “maracas”.
3. Poke a hole in the bottom of one of the cartons and put a stick or pencil in the hole for the handle.
4. Tape the two pieces of carton together.
5. Using newspaper strips, dip them into wheat paste or liquid starch and cover the cartons together making sure that the stick is anchored into the cartons.
6. Let the maraca dry.
7. Now, paint your maraca in bright colors and Mexican designs and you are ready to play!



Cakewalk Game Cutouts



Lesson 5 – La casa

Objectives

Language

- Students review basic furniture vocabulary and rooms of the house.
- Students review vocabulary for levels of a building.

Content

- Students ask questions during interactive pair activity.
- Students answer questions and compose a floor plan of their house.

Culture

- Students are introduced to a floor plan of a typical Mexican house and compare and contrast the location and function of the patio with that of a typical U.S. house.

Vocabulary and Structures

Review vocabulary for parts of house: *la cocina, el patio, el comedor, el baño, la sala, el dormitorio, el sótano, el cuarto.*

Review vocabulary for levels of a building: *un hotel, el edificio, un apartamento, el piso, primer(o), segundo, tercer(o), cuarto, quinto, la planta baja.*

Targeted Standards

- 1.1 Interpersonal Communication
- 1.2 Interpretive Communication
- 2.1 Practices and Perspectives of Culture
- 3.1 Making Connections
- 3.2 Acquiring Information
- 4.2 Culture Comparisons

Materials

Teacher

Copy of apartment building from page 27 of *La Flautista* (included with lesson), overhead, overhead markers, labels of Mexican House (included with lesson), 10 shoeboxes with lids, butcher paper, labels for shoeboxes (use labels of Mexican House), construction paper, brads, 10 letter size envelopes, map of Mexican house (included in lesson), chalkboard, chalk, Osito worksheets (included in lesson), teddy bear counters (or other small object), 12 manila folders.

Student

Copies of handouts, pencil, crayons, markers, manila folder.

Activity 5.1 Un apartamento

Use an opaque projector to make an enlarged copy of the apartment building on page 27 of *La Flautista* or copy it onto a transparency. To practice vocabulary and to check for comprehension, as a class, label the map of this building. Who lives on what floor? What happened on each floor? What are the Spanish names for each floor. Etc.

Complete a TPR activity in which the teacher gives commands to go to different parts of the building. The teacher must label the classroom like a Mexican house in advance. (cocina, baño, sala, sótano, cuarto, comedor, etc.) This will allow the students an opportunity to practice/learn the names for parts of a house.

Ejemplos:

Vamos a visitar una casa mexicana.

Estoy en la cocina; estoy en el patio.

Ve a la cocina

Ve al sótano

Ve al cuarto a la izquierda de la sala

Point to the patio in the house. Ask the students if they have a patio like this in their house, *¿Quién tiene un patio como éste en su casa?* Then point out that many houses in Mexico are built around a central courtyard or patio. Gesture towards the floor plan of the house, say, *En México, muchas casas tienen un patio en el centro.* Then explain the significance of the patio for ventilation and to family life.

Activity 5.2 Mailbox Game

Idea adapted from:

Sernett, Liza. Un poco de todo: games, activities, and cue cards for introducing Spanish to young children. Minnesota: T.S. Denison & Co., Inc., 1992. 28.

This is a game in which the students will be able to review vocabulary pertaining to houses. In this game the teacher needs to collect at least 10 shoeboxes before beginning this game. The shoeboxes should be wrapped in butcher paper carefully so that the lids are removable. The shoeboxes should then be labeled with parts of the house (cocina, sótano, baño, sala, dormitorio de los padres, comedor, patio, portal, dormitorio de los niños, y dormitorio de los abuelos). Make a slit (the size of a letter envelope) in the top of each box. Attach a flag (made out of construction paper) with a brad to each box. Then address the envelopes to parts of the house (to make it more exciting instead of simply labeling the envelopes, create clues that give hints for what room the letter needs to go to). When this is all complete you are ready to begin the game.

Place the mailboxes around the room so their labels are clearly visible. Appoint a child to be the mail deliverer. If you can find a mailbag or large purse the game is even more interesting. Put the letters in the bag. Without peeking, have the mail person choose a letter from the bag. Then he/she must hold the letter envelope up so that all the children can give the matching Spanish mailbox. The child must then deliver the letter to the correct mailbox.

Activity 5.3 Su casa

In this activity the students will create a map of their own house. Model how the map should look by creating a map of the classroom. Instruct the students to include as many details in the room as they can.

In pairs have the students converse in Spanish about their map. Put questions on the board to jump-start the conversation?

- *¿Dónde está tu cuarto?*
- *¿En qué cuarto comes la comida?*
- *¿En qué cuarto duermes?*
- *¿Cuál es tu cuarto favorito?*

Activity 5.4 Interactive Pair Activity

Activity taken from:

Parviz-Condon, Katia, "et al". Cuadros de familia: A standards-based thematic unit. Iowa State University: National K-12 Foreign Language Resource Center, 1998. 39.

The students will complete a pair activity in which they will only speak Spanish. They will need to decide where the teddy bear counter (or other small object) is in the house. Each child receives a cross-section, laminated picture of the house, *¿Dónde está el osito?* (included with this lesson) and a manila folder. Two different scenes of a house are provided so that the activity can be repeated with new vocabulary. Both students (A and B) need to use the same form of , *¿Dónde está el osito?* As they work together.

The students separate themselves with the manila folder so that they cannot see one another's worksheets. The students proceed to take turns placing the *osito* in different places and asking where it is. For example, Student A places the *osito* in the dining room and then asks student B, *¿Dónde está el osito?* The student guesses where el *osito* is and says, for example, *Está en el comedor*. Depending on whether Student B guesses correctly, student A says *sí* or *no*. If no, Student A asks again, *¿Dónde está el osito?* If yes, Student B takes a turn asking the question. Plastic teddy bears counters are available at teacher supply stores. As a quick follow-up ask the students to share, in Spanish, how many guesses it took to find el *osito*.

Assessment

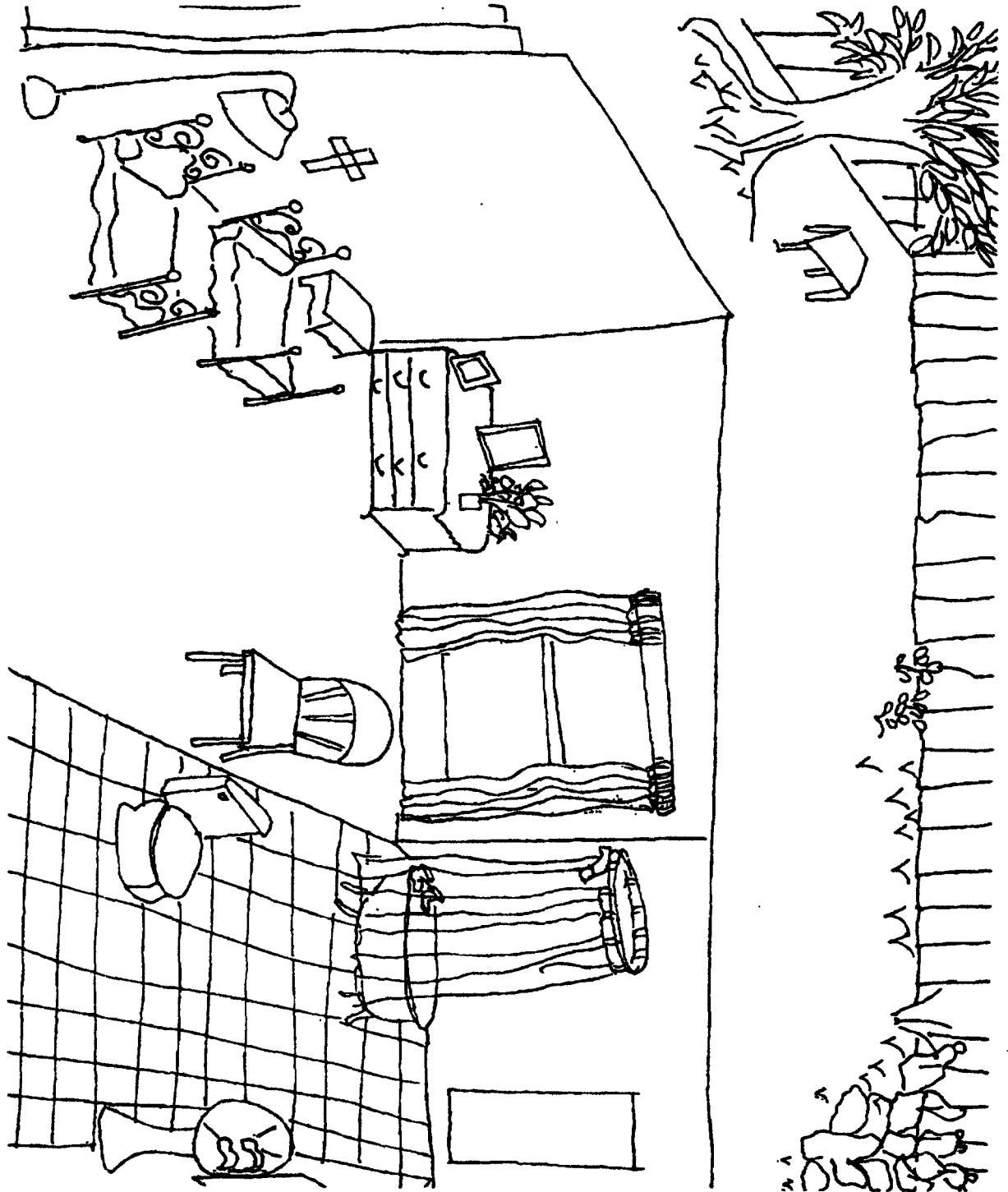
Informal assessment takes place during all activities. Note how well students are able to complete tasks and participate in class.

Play a game of Twister with two to three students at a time. Give commands to the students, for example, *María, pon el pie derecho en la cocina*. *Juan, pon la mano izquierda en el comedor*. *Estela, pon la nariz en el baño*, and so on. The goal is to entangle the students as much as possible. At the beginning, give the commands yourself, but later, as the student feel comfortable, encourage them to volunteer to give their peers commands. Evaluate the students on their ability to follow/give the oral commands. (Reviews vocabulary for rooms of the house, body parts, right/left, and is an exercise in listening.) The students should be able to follow all commands.

From:

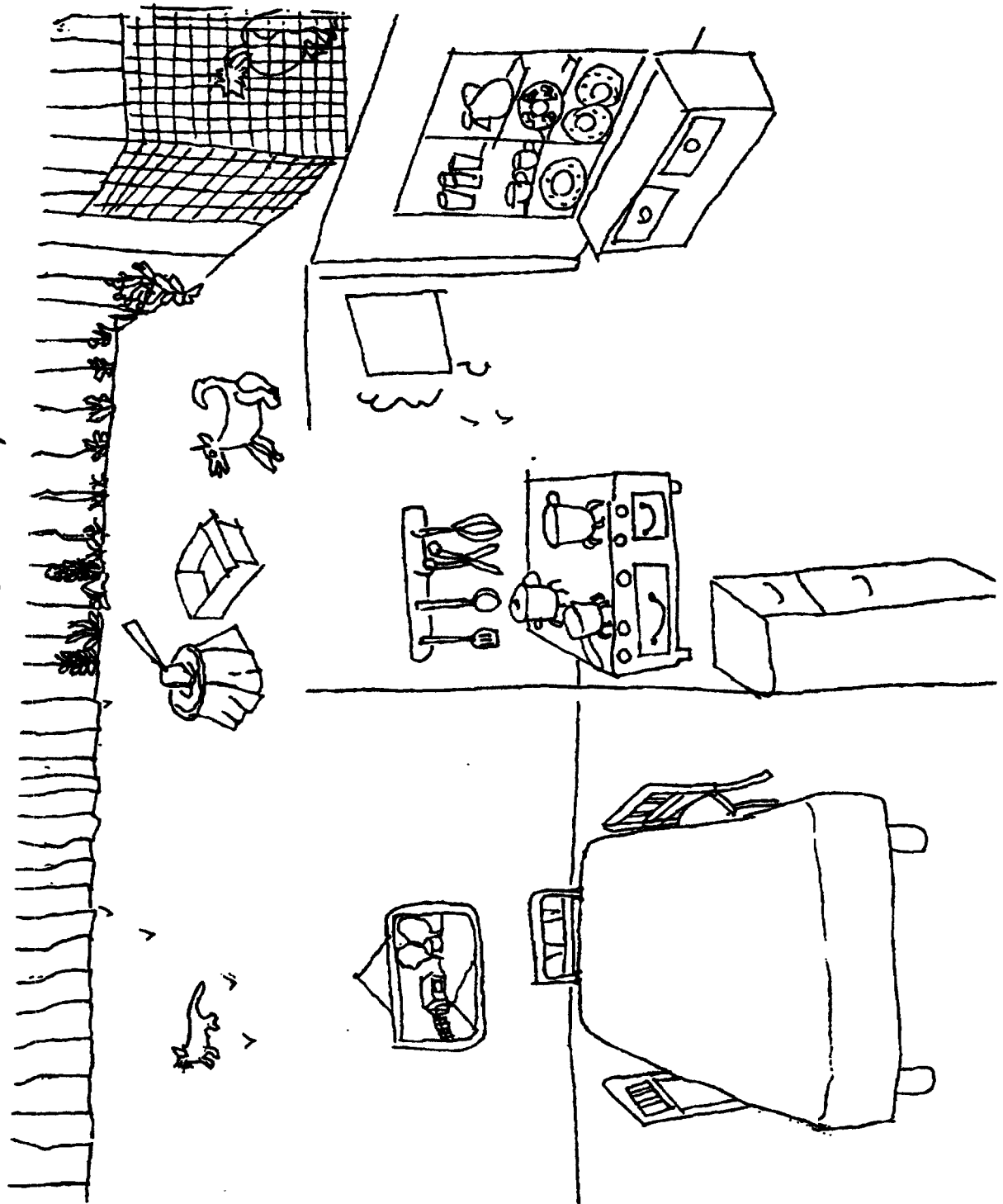
Parviz-Condon, Katia, "et al". Cuadros de familia: A standards-based thematic unit. Iowa State University: National K-12 Foreign Language Resource Center, 1998.

¿Dónde está el osito?



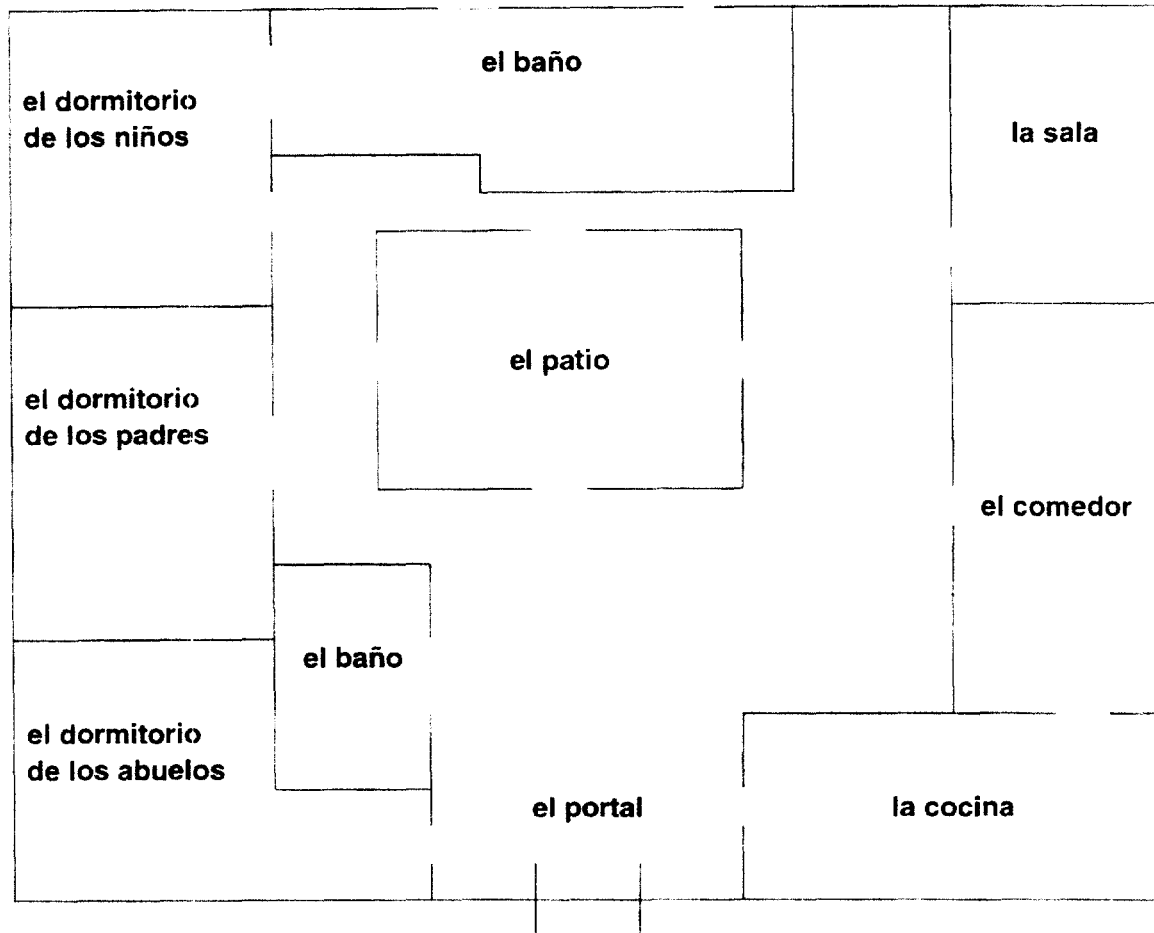
Parviz-Condon, Katia, "et. Al". Cuadros de familia: A standards-based thematic unit.
Iowa State University: National K-12 Foreign Language Resource Center, 1998. 43.

¿Dónde está el osito?
(El comedor y la cocina)



Parviz-Condon, Katia, "et. Al". Cuadros de familia: A standards-based thematic unit.
Iowa State University: National K-12 Foreign Language Resource Center, 1998. 44.

Una casa mexicana



Labels for: Una casa mexicana

La cocina

El Patio

El Sótano

El dormitorio
de los niños

La Sala

El dormitorio
de los padres

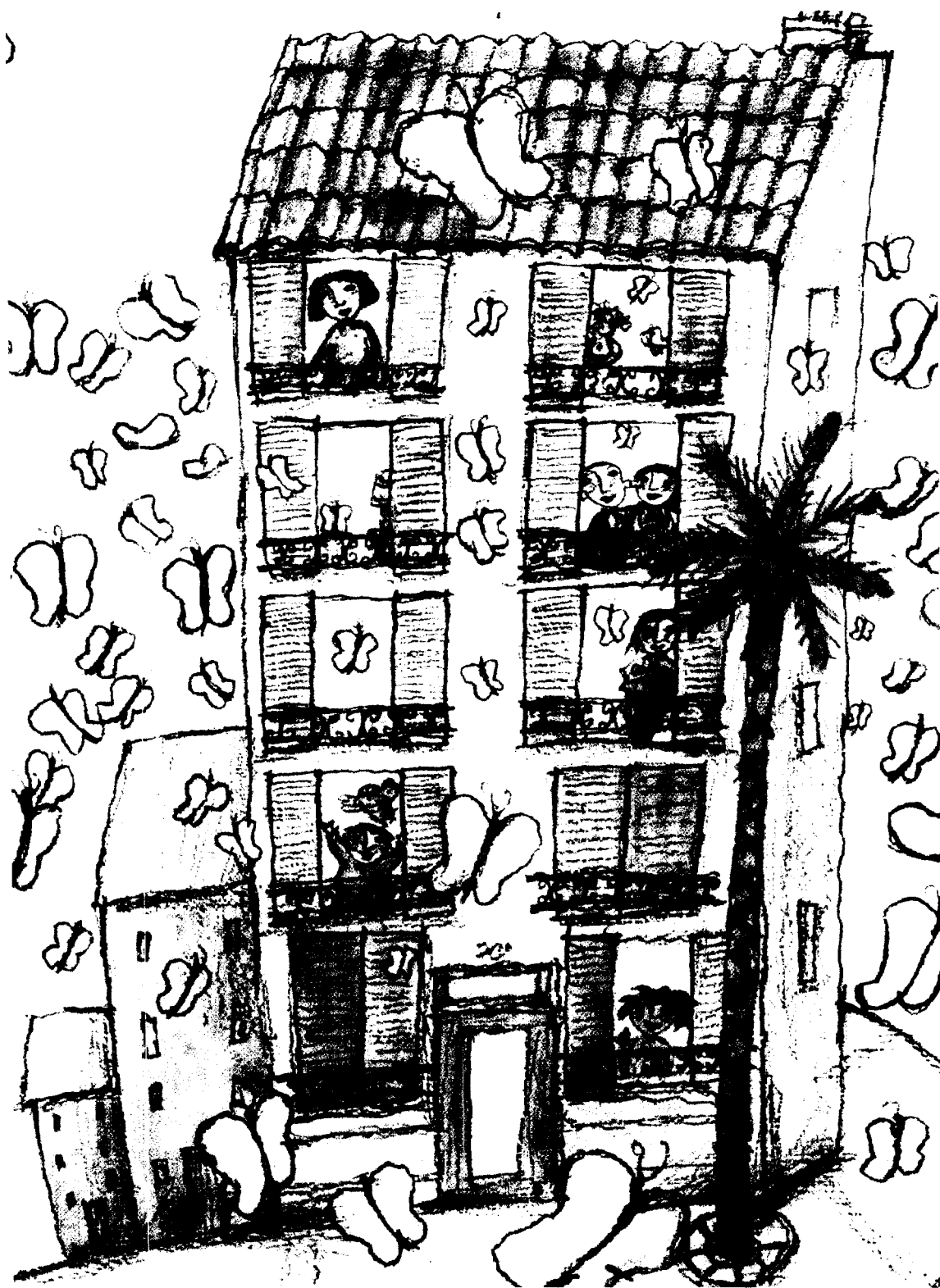
El Comedor

El Baño

El Portal

El dormitorio
de los abuelos

El apartamento de La Flautista



Taken from: Eversole, Robin. The flute player/La Flautista. New York: Barton Press, 1995. 27.

Lesson 6 –Creative Stories

Objectives

Language

- The students will listen and interact with teacher and other students as they explore the differences between fact and fiction.
- The students will be introduced to vocabulary dealing with fiction and nonfiction.
- The students will review vocabulary of geometric shapes.

Content

- The students will explore differences between fact and fiction and be able to identify examples of each.
- The students will compose a story in which they use their imagination.
- The students will read their story to a student in a higher grade level.
- The students will create a *mola* or *muñeco de papel* as a means to illustrate their story.

Culture

- The students will be introduced to one form of Hispanic art, by creating a *mola*.

Vocabulary and Structures

Fiction vs. Nonfiction: *ficción, no ficción, información, hechos, realidad, acción, ocurrir, imaginación, magia, poder.*

Review of vocabulary for Geometric Shapes: *el cuadrado, el triángulo, el rectángulo, el círculo.*

Targeted Standards

- 1.1 Interpersonal Communication
- 1.2 Interpretive Communication
- 1.3 Presentational Communication
- 2.2 Products and Perspectives of Culture
- 3.1 Making Connections
- 5.1 School and Community

Materials

Teacher

Bulletin board or display board, materials for bulletin board, tagboard, construction paper, wrapping paper, sample *molas* cutouts (included with this lesson), string, writing prompt.

Student

Paper, pencil, copy of writing prompts, glue, scissors

Activity 6.1 Fiction versus Nonfiction

Conduct a minilesson in Spanish about the differences between fiction and nonfiction.

Hay dos tipos de libros. Hay libros en que las historias ocurren en realidad y los que no pueden ocurrir. Los libros que pueden ocurrir en realidad son no-ficción. Estos libros tienen información real o hechos del mundo. En estos libros la

acción puede ocurrir. El opuesto de estos libros de no-ficción es ficción. En estos libros cualquier cosa puede ocurrir. Hay cosas de la imaginación y de magia. Estas cosas no pueden ocurrir en la realidad. ¿Qué tipo de libro es La Flautista? Dime ejemplos del libro que no pueden ocurrir en la realidad.

Discuss La Flautista as fiction.

Create a bulletin board or display center in which students look at sentences and decide whether they are from fiction or nonfiction books. To check their guesses, the students can look under the flap. (This activity can also be done as a worksheet.)

For example:

El gato puede volar. = *Ficción* (A cat can fly.)

Mi hermana tiene que ir al doctor. = *No Ficción* (My sister has to go to the doctor.)

Activity 6.2 Writing Activity-Using the Imagination

The students will write a story using a writing prompt or a pre-written story with blanks depending on ability level. The focus for this lesson is for the students to use their imagination to create a fiction story. Allow the students an opportunity to orally share their stories with classmates. The story prompt will be similar to the story line in La Flautista, but allow room for individual creativity.

A sample writing prompt and a pre-written story with blanks are included with lesson in the following pages.

Activity 6.3 Create a *mola* or *muñecos de papel* to go with your story

The students will use one of these art projects to illustrate the story they wrote.

Molas: A *mola* is a Hispanic craft that is traditionally created around Christmas time. It is made by layering pre-designed pieces of paper on top of one another. (Sample patterns are included with lesson.)

Directions for making a *mola*:

1. Choose a pair of *mola* patterns and 3 pieces of paper the same size but of different colors (or wrapping paper).
2. On tagboard, trace the patterns and cut out the shaded part. (Note: the teacher could by-pass this step by having the tracing forms ready ahead of time).
3. Trace patterns B and C on two different colors of paper and cut out the shaded part.
4. Using the frame part, put glue around the edge of paper A (plain colored paper without a cutout) and place frame B on top.
5. Put glue around the edge of frame B and put frame C on top.
6. In making your own patterns, be sure you have a whole cutout and a part of a whole.

Muñecos de papel:

1. Cut circles (*círculos*), strips and rectangles (*rectángulos*), triangles (*triángulos*), and squares (*cuadrados*) out of construction paper.
2. Use these shapes to make a person or animal.
3. You may bend the paper or make rolls to make it more interesting.
4. Glue the pieces together and hang them from a string.
5. Use your imagination and be as creative as possible.

(Note to teacher: to make the puppets more durable, glue the shape cutouts onto tagboard or cardboard before gluing pieces together.)

Activities taken from:

Downs, Cynthia, and Terry Becker. Bienvenidos: A monthly bilingual/bicultural teacher's resource guide to Mexico & Hispanic culture. Minneapolis, Minnesota: T.S. Denison and Company, Inc., 1991. 121-124.

Activity 6.4 Reciprocal reading buddies

The students will read their stories to their older "*Compañeros de español*" and share their *mola* or *muñeco de papel*. This activity helps to form a reciprocal relationship in which both children in the pair can feel valued and important. Prior to this time, allow the students time to practice reading their story to a peer, so they will not feel pressured when reading with their older "*Compañero de español*".

The students could also create two or three comprehension questions to ask their "*Compañero de español*".

Assessment

When the students first read their stories to a peer (not their *Compañero de español*), distribute a feedback sheet to each student so that they will be able to assess one another's work. Have the students read their stories and share their art creations with each other. A simple checklist in English or Spanish, depending on the language ability of the student, is suitable. In advance, ask the students for input as to the criteria on which they will assess each other. Smiley and sad faces may be used instead of checks.

An example may be:

I like the reading.

I like the presentation of the reading.

I understand the reading.

The reading flowed smoothly.

The art project was creative.

Writing Prompt

In Spanish, describe an instrument you wish you could play. What does it look like? What does it sound like? Describe a situation in which you try to play the instrument but it will not play. How do you solve the problem? Illustrate your story.

Mi _____

Hoy es _____ de _____. Voy a
(day) (an event)
tocar mi _____. Este instrumento es
(name of instrument)

_____ y _____.
(adjective) (adjective)

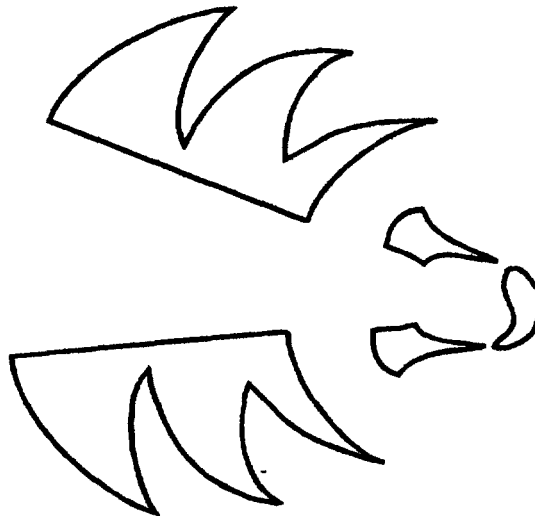
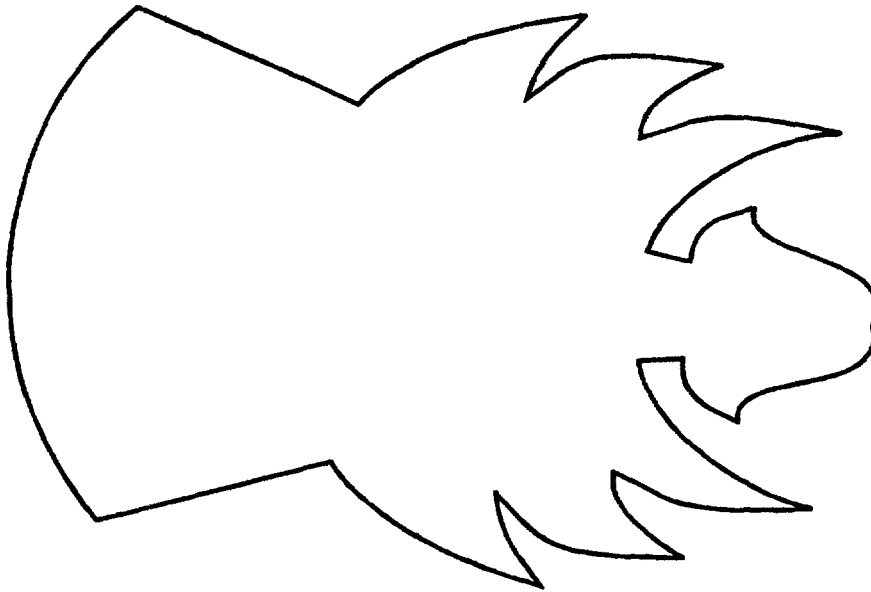
Traté de tocarlo pero no funciona. Hay
un/una _____ dentro de mi
(name of animal)

_____.
(name of instrument)

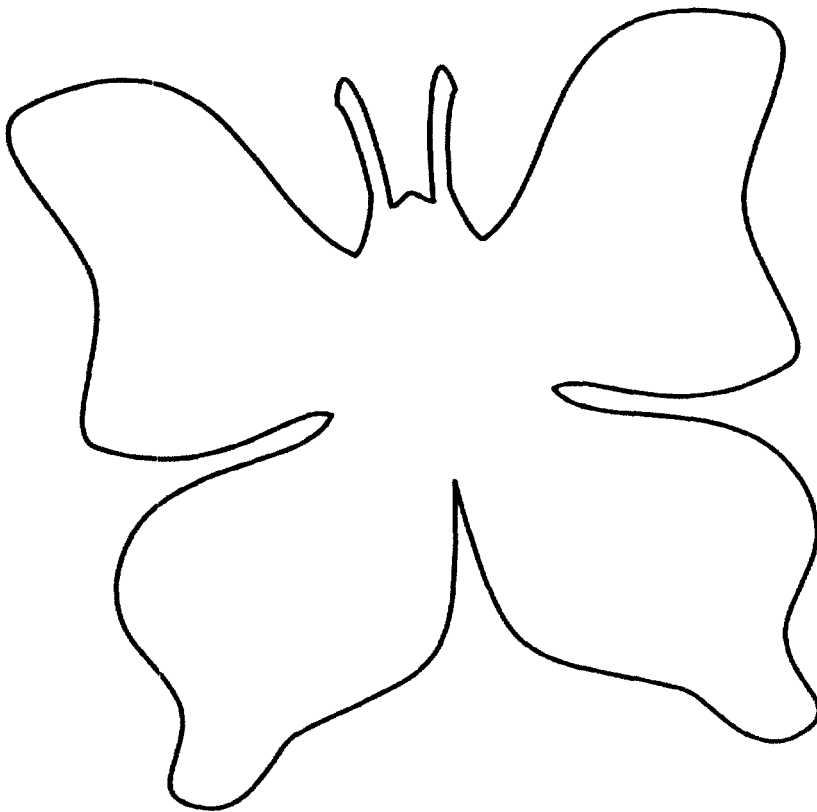
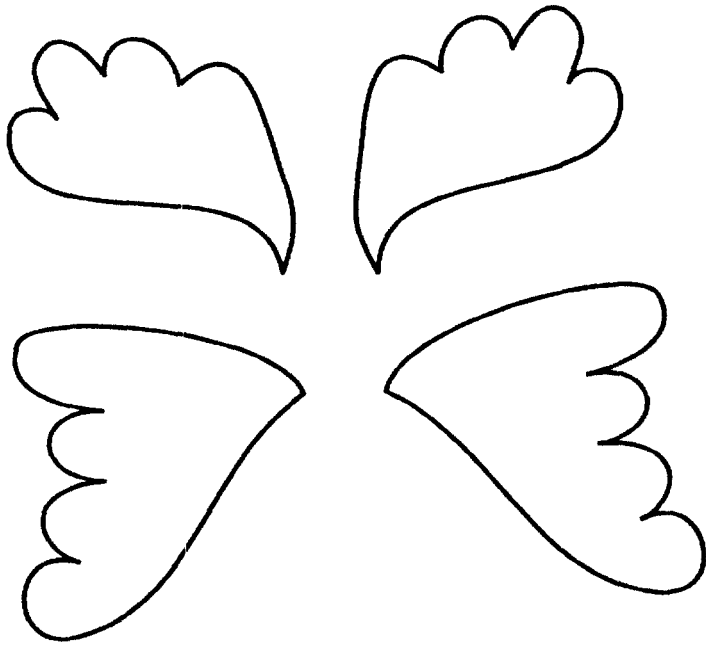
Estoy muy _____ porque mi
(adjective)

_____ no funciona.
(name of instrument)

Las Molas



Follow directions on page 58 for creating a *mola*. This is a sample angel *mola* (pattern B is on top, pattern C on bottom). A sample butterfly *mola* is on the following page. The suggested colors for the angel *mola* are: A-white, B-red, C-green. The suggested colors for the butterfly *mola* are: A-purple, B-green, C-red.



Pattern B is on bottom, pattern C is on top.

Lesson 7 – Final Drama of La Flautista

Objectives

Language

- The students will listen to the reading of La Flautista in Spanish.
- The students will practice vocabulary and presentational skills as they dramatize La Flautista.

Content

- The students will check predictions to see if they were accurate and if they were not accurate they will make changes to make them accurate.
- The students will create questions to check for comprehension of La Flautista.
- The students will answer questions in Spanish.
- The students will dramatize La Flautista.
- The students will have an opportunity to self evaluate their performance in presentation and to provide feedback to the teacher about the whole unit.

Vocabulary and Structures

Review of all vocabulary learned in unit.

Targeted Standards

- 1.1 Interpersonal Communication
- 1.2 Interpretive Communication
- 1.3 Presentational Communication
- 3.1 Making Connections
- 5.1 School and Community
- 5.2 Lifelong Learning

Materials

Teacher

La Flautista, student predictions written on chart paper, additional chart paper, basket, small pieces of paper, checklist for dramatization.

Student

Paper, pencil, any items needed to dramatize La Flautista.

Activity 7.1 Last reading of story

Reread the story La Flautista. Go back to the predictions made at the beginning of the story to see which ones were correct. Change the predictions to the correct information to check again for comprehension of the story.

Allow each child to write one comprehension question to ask the class on a small piece of paper. Combine these questions into a basket and play a game in which you use the students' questions to check for comprehension. One good game to use to do this is Jeopardy.

Activity 7.2 Culminating Activity

For the culminating activity for the unit the students will perform La Flautista in the form of a puppet show or a play. The students will need to remember the vocabulary learned and will also have an opportunity to use the sounds they created, puppets, and stories. The play can be presented to the classroom teacher, another classroom, or administrators.

(Note to teacher: It may be easier to split the class into smaller groups and allow each group to do their own presentation, rather than trying to coordinate a whole class presentation.)

Assessment

Use the student questions and the Jeopardy (or other game) to assess students' comprehension of story. Note on index card any difficulties the students had in recalling facts and vocabulary.

Videotape the students' presentations/dramatization of La Flautista. Give the students a checklist or rubric in which they critique their own knowledge and performance during the presentation/dramatization.

Give the students an opportunity to provide feedback over the entire unit. Ask them to write down what their favorite and least favorite activities were. If they could change one thing or add a new thing to the unit, what would it be? Use these responses as feedback from the students to make appropriate changes/additions to the unit.

Provide an opportunity in which you can give individual feedback to each student, perhaps during a mini-conference, about their progress and success throughout the unit.

Annotated Bibliography

References consulted prior to creation of unit:

Asher, James. Learning another language through actions: Total Physical Response. 4th ed. Los Gatos, California: Sky Oaks Productions, Inc., 1993.

Summarizes James' Asher's Total Physical Response Method for acquiring a second language. Includes an excellent section on sample TPR classroom lessons and an informational section on common teacher questions and answers.

Brown, Christine. The case for foreign languages: The Glastonbury Language Program. Washington D.C: Council for Basic Education, 1995.

This pamphlet describes the roots of the Glastonbury Language Program, the obstacles it went through before becoming successful, and essential elements to create a successful district wide foreign language program. The Glastonbury Language Program is a district wide foreign language program in Glastonbury, Connecticut, in which all students are immersed into a foreign language.

Curtain, Helena, and Carol Pesola. Languages and children: Making the match. 2nd ed. New York: Longman Publishing Group, 1994.

This book summarizes the need for learning a second language in elementary schools and offers a wealth of information on elementary foreign language teaching methods, teacher resources, and sample lesson plans. It offers various appendices which contain sources from professional information and support, classroom materials, sample objectives for subject content areas and culture, and other references.

Curtain, Helena, and Larry Katz. Interview. Importance of early childhood language learning. Dateline. 28 November 1997.

This is a Dateline interview that validates the research that the best time to learn a new language is between birth and age 13, to acquire a new language.

Haggerty, Kimberly, and Amy Little. The Glastonbury Foreign Language Program: Where language and culture come together. Glastonbury: University of Connecticut, 1999.

This is an educational pamphlet that describes the Glastonbury Foreign Language Program and offers referenced information on the importance of and benefits of studying a foreign language at an early age. It also offers advice on how parents can help their child study a foreign language.

Kennedy, Teresa, Michael Odell, and Fred Jensen. "A Content-based, Hands-on Program: Idaho FLES." Hispania 81 (1998): 933-938.

This is a journal article that describes the need for the foreign language curriculum to be integrated with the rest of elementary school curriculum. It offers suggestions for ways to implement this and describes benefits of this program over a textbook based program.

Langer de Ramirez, Lori. "Stories from the oral tradition: Language in content for the Spanish classroom." Hispania 79 (1996): 561-566.

This journal article encourages the use of literature to provide a meaningful context by which students may acquire a second language. The use of oral tradition from any Spanish speaking culture is an excellent source for language in content.

Lipton, Gladys C. "A Century of progress, A retrospective on FLES programs: 1898-1998." Hispania 78 (1998): 75-86.

This journal article summarizes the FLES movement in the United States and describes the evolution of different policies, approaches, and methodology with regard to the teaching of foreign languages to young children.

Marcos, Kathleen. Why, how, and when should my child learn a second language?. Washington D.C.: ERIC Clearinghouse on Languages and Linguistics, 1996.

This is an educational brochure directed towards parents who want to know the basics on learning a second language in elementary school. It describes types of foreign language programs, what parents can do at home to support their child's language growth, and how to advocate for a foreign language program in their school system.

Modern Language Association. Why learn another language? Knowing other languages brings opportunities. New York: Office of Foreign Language Programs, 1999.

This is an educational pamphlet that describes long-term advantages and benefits for learning a second language. It describes reasonable amounts of times for how long it will take an adult to become proficient in a language.

National K-12 Foreign Language Resource Center. N131 Lagomarcino Hall. Iowa State University. Ames, IA 50011

The Foreign Language Resource Center offers many theoretical references, brochures in support of early foreign language materials, and sells inexpensive curriculum materials. They also offer seminars for professional development in

foreign language teaching. At the time of writing the internet address is:
www.educ.iastate.edu/nflrc/

National Network for Early Language Learning Conference (NNELL): March 18, 2000

This was an all day conference I attended in which I received a wealth of information about teaching a foreign language to young children, and had opportunities to discuss lesson plans and management techniques with other foreign language teachers. This conference was very inspirational. NNELL is an organization that offers many resources and supplies to foreign language teachers. At the time of writing the internet address is:
www.educ.iastate.edu/nnell/

Resources used in creation of unit:

Dawson, Susan, ed. Mexico: A portrait of the country through its festivals and traditions. Singapore: Times Editions Pte Ltd, 1999.

*This book has great summaries and pictures of Hispanic holidays and festivals. It has four creative projects for student to make that correspond with a Hispanic holiday. It has a small section on traditional Mexican music.

Downs, Cynthia, and Terry Becker. Bienvenidos: A monthly bilingual/bicultural teacher's resource guide to Mexico & hispanic culture. Minneapolis, Minnesota: T.S. Denison and Company, Inc., 1991.

*This is a wonderful teacher's reference book with a wealth of cultural and historical information. It has many activities, games, and art projects for student to complete. It also has readymade worksheets for students.

Eversole, Robin. The flute player/La flautista. New York: Barton Press, 1995.

This book is written in both Spanish and English. All of the activities for this unit were centered around the themes of this book.

Ganeri, Anita. Mexico: Things to make, Activities, Facts. New York: Franklin Watts, 1994.

*This book has many useful maps, pictures, and diagrams. It incorporates a small amount of Spanish vocabulary into the text and has a variety of interesting facts about Mexico.

Kalman, Bobbie. Mexico, the culture. New York: Crabtree Publishing Company, 1993.

*This book is geared towards older students, but has great Mexican cooking recipes and an entire section on the importance of music and art to Mexican culture. It also gives a detailed history of Mexico.

Montgomery, Cherice, "et al." A standards-based thematic unit: El canto de las palominas. Iowa State University: National K-12 Foreign Language Resource Center, 1998.

This is a unit geared towards high school students, but has a couple of readymade activities, such as one on animal sounds. A few of the activities could be adapted to this unit. It has one small section that gives advice for ways to incorporate Hispanic culture into the classroom.

National K-12 Foreign Language Resource Center. Bringing the standards into the classroom: A teacher's guide. Ames, Iowa: Iowa State University, 1997.

This is a book that provides advice on how to incorporate the standards into the classroom. It provides examples of activities that would meet a targeted standard. It is a "must have" for any teacher who wants to incorporate the Foreign Language Standards into the classroom.

National Standards in Foreign Language Education Project. Standards for foreign language learning: Preparing for the 21st century. Yonkers, New York: National Standards in Foreign Language Education Project, 1996.

This is a copy of the National Foreign Language Standards. It lists the standards and provides criteria for what a student should be able to do at various proficiency levels.

Parviz-Condon, Katia, "et al". Cuadros de familia: A standards-based thematic unit. Iowa State University: National K-12 Foreign Language Resource Center, 1998.

This is a standards-based thematic unit that is geared towards middle school, but almost all of the activities can be adapted towards elementary school. It offers a wealth of fun games, activities, and cultural tie-ins.

Sernett, Liza. Un poco de todo: games, activities, and cue cards for introducing Spanish to young children. Minnesota: T.S. Denison & Co., Inc., 1992.

This book has a few quality cultural activities. Be cautious as to the ones you choose to use because some of them do not accurately represent cultural games. It also has simple outlines for basic vocabulary such as weather, colors, animals, and common phrases.

Venezia, Mike. Picasso: Getting to know the world's greatest artists. Chicago: Children's Press, 1988.

This is a wonderful resource to have on hand when studying Picasso. It has great color photographs of many of his works and photos of Picasso. It highlights his life, his artistic career, and provides information about the many styles Picasso used in his art.

Winchester, Faith. Hispanic holidays. Mankato, Minnesota: Capstone Press, 1996.

*This book has actual pictures of people celebrating Hispanic holidays, along with detailed accounts of what kind of activities occur during each holiday, and reasons for celebrating the holiday. It has two pages about Hispanic music and instruments used to make traditional Hispanic music.